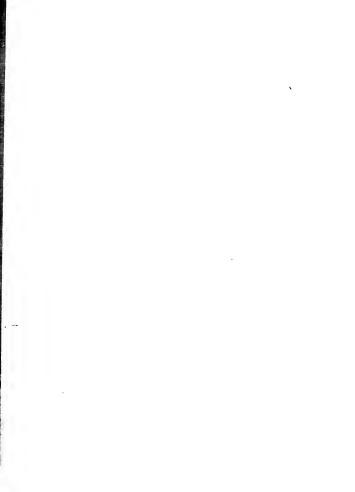
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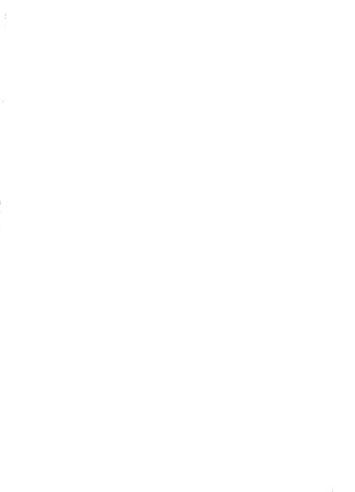


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## FLORAL ART

ΘF

JAPAN.



# FLORAL ART OF JAPAN:

BLING

A SECOND AND REVISED EDITION

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## THE FLOWERS OF JAPAN

AND THE

## ART OF FLORAL ARRANGEMENT.

BY

## JOSIAH CONDER, F.R.I.B.A.,

WITH ILLUSTRATIONS BY JAPANESE ARTISTS.

[ML LIGHTS RESURVED]

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## PREFACE.

the Japanese method of decorating with flowers might be found adapt I to adeco. tiste as time art principles derived from a close andy of natural laws and mently as the outcome of a quanti and empropose (sucy from the Ear East - A at architect by probessing to deads his integration to the subject to field. The one is to discard. Filse, and incapingless designs, and to follow the true principles hid down by Ruslan and other contemporary artificities. It floral cuttings are to be used in idorang a Worling with stone brief funder metal panet or plaster, we aim at expressing the true qualities of the material both in construction and ornamentation. Act when our material is the treshest and loochest that the earth yields we are content to use it in a disopliedy and experimentes, manner. Cut thowers is we arrange them, retain no suggest tion of their natural growth or of the landscape to which they belong. With all on passion for floraultup, and for misses of rich bloom we have in Lucope never possessed a Floral Art, properly so called, an art of designing with plant and tree cuttings in such a way as to conventionally copy Nature in her disposal and treatment of floral growth. Mrs. C W. Farle, in her charming work. Pot pourit from a Survey Garden, have pressed her admiring appreciation of the Equatese mode of irranging flowers for embellishing rooms, and has given several examples showing how such a method arry be applied to English flowers There are many indications that the study of this Floral. Art is growing dirord, and that it will common to influence our use of cuttings for chamber decorations. The writer does not suppose that the style of flower amang ments bellowed by the Japaness will core be adopted complete, with all the quantitachtions and saidle (this that surround it in the land of its origin but an explanation of those details is desirable in order to show the contents, which excelled the Art in the brudes of this cultured people and to indo use th lines (upon which a saidle) large an adoption on my be based.

The above considerations encourage the Author in issuing a second and revised claims of this original work. Additional online places and figures in the text have been introduced as well as new coloured prints from designs expressly made by Ogata Gokko, one of the best living artists of the Dopalar School. The text has been augmented to some extent, partly in the body of the work, and partly in an appendix. The somewhat foreigh rath of the first othern has been dispensed with, and the abbreviated one—fibral Art of Japan, adopted.

JOSEAN CONDER

Tokio, Way, 1890.

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## THE FLOWERS OF JAPAN.

#### INTRODUCTION

If we can office be it is a contract bounds bolden for their quark, bodden only in the large plant of more than a contract of the contract of

a great measure is this popular fancy justified, considering the imposing display of flowering trees and shrules to be seen near the remonal cities at certain seasons. In the sense however, of profusion in wild floral plants it must be admitted that certain Western countries possess attractions which Japanese so ners can scarcely boast. The triveller whose rural wanderings nearer home have made him tamiliar with furze and heather-dad moors flower sprinkled meadows, or hills and forests girdled and carpeted with blossoming plants, will miss in Japan some of these charming adornments of natural landscape. There is one short season in the year-when the rice is young and green, and the bloom of the honey-so nted rape plant spreads broad stretches of yellow on the plains, that recalls to the mind the soft flowering verdore of other lands, but the rice culture, with its culless privated terrares, and the help hamboograss, which covers every uncultivated hill and glen, deprives the so nery of all but a brief and passing suggestion of the colouring of Western meadows and uplands. Tigor lifies, fratillaries, bluebells, and numerous other wild flowers grow on the phins and downs, buried in the high coarse bamboo grass. The comparative scarcity of groups of wild flowering plants, as a colour feature to the landscape is however to some extent made up for by the blossoming trees, displaying in turn soft and vivid masses of colour amid the verdam foliage of the bill-sides. The wild camella, a also, may note, plum, peach, and cherry are the most important of these flowering trees the varied flaming tints of the azaha contributing chiefly to the brightness of the scenery. The blossom of the wild cherry tree, which abounds in Ye.o. adds to the wooded landscape of this Northern island an effect as of soft clouds of a pale pearly first which the poet libera to mist upon the mountains.

The flower chain as it exists in Japan is not, as elsewhere, purely one of rural or pastoral associations. It is closely and inseparably connected with the national customs and the national art. The artistic character of the Japanese people is most strikingly displayed in their methods of interpreting the simpler of natural beaoties. That extravagant taste which demands for its satisfaction the grand rare, or novel, and is immoved by the modest attractions of more familiar surroundings, is little shared by the masses of this people, who bestow their chief symrathes on the humbler aspects of nature. Though the more majestic scenery of the country has served as a constant theme for the painters and poets of the Court and nobility, the popular art has always been an expression of the daily life of the people, and of those simple, natural surroundings, customs, and familiar beliefs which contribute to its empoyment. The recurring months of the year, and the various duties, pleasures, and poetic fancies which custom has assocased with them, form the mexhaustible source from which artists of all kinds have looked for inspiration. The common flowers of the seasons have been given a prominent place in the fete-day calendar. Almost every month is known by its special blossoms, and the important cities have groves and eardens devoted to their public display. The testivals of the numerous Shinto desties are celebrated monthly in the different towns by street tairs at which the choicest specimens of flowering trees and plants are exposed for sale. The secret, then, of Lyon's floral fame and floral enchantment lies rather in the care that her people bestow upon Nature's simpler gifts than in any transcendent wealth of production. To asured chiefly as heralds of the seasons, and as inseparable from the favourite pursuits and pastimes of out-door life. Japanese flowers are by no means esteemed in proportion to their scarcity or difficulty of culture. The isolated merit of parity, so much sought after in the West, has here little or no attraction. The native florists are not deficient in floricultural skill, and produce in certain blossoms forms of considerable artificial beauty, but the popular taste shows a partiality for the more ordinary and familiar flowers, endeared by custom and tradition.

Flower covering excursions, together with such pastimes as Skell gathering, Authorom picking, and Moor viceing, form the favourite occupations of the bolishy seeker throughout the year. By a pretty funcy, even the snow-dall almoscape is regarded as Winter's floral display, and Suno viceing is included as one of the flower festivals of the year. The Chinese calendar, used formerly by the Japanese, fittert in admirably with the portical succession of flowers. Harm, the Japanese Spring, opened with the New Year, which commenced about February, and was herabled by the appearance of the Plum blossoms.



## SPRING FLOWERS.

#### PLUM BLOSSOMS

NRICHING the low cord caps with as bloom, and tilling the cord according to a time when the now of winter his lendle proof one to be engaged with especial torder. It is the Lyanon Cooldined with expected before pine and bundow, it forms a floral final colled the Me. 6.3. On supposed to be expressive of conducing happiness, and used as a decountry symbol or many feltons occasions. The plant blossom being the carbost to bloom in the year, is often a referred to as: the elbest brother of the hundred flowers. Quick in seeing the pendlar features which distinguish one growth from another to the extent almost of a tendency to carnatine them, the Japanes have been chiefly attracted by the rigged and angular character of the plant tree its start straight shows and spars stabled arrangement of bunds and blossoms. Thus, a famy has arisen for the oblest trees, which with the of blook and blossoms. Thus, a famy has arisen for the oblest trees, which with the shown the straking contrast of bent crabbed age, and tesh tygerous youth. As if to render this ideal more complete, it is held that the plant tree should be seen in bad rather than in full blossoms.

The gardeness of the country so clever in the training of miniative trees, find in the plant a choice object for their skill, miniating on a small scale this favourite character of building youth grafit on to triviated and contoured ago. These tiny trees, trained in a variety of shapes, bent, curved and even spiral—with their vertical or disopang gradings of different coloured blossom-spays, to she traggant, and long lasting, form one of the most charming of room decorations during the first months of the year.

Poets and artists love to compare this flowering tree with its latter rival, the cherry. With the latter they say, its bloosoon absorbs all interest, who raw in the case of the former, autonton is drawn more to the shape for truth and branches, the cherry blossom, it is not defined, is the prefixer and gaver of the two, but the plum blossom is more chaste and modest in appearance, possessing besides, its sweet colour. Enthusiastic admices of the cherry blossom howeverigo so far as to fainly they detect a delicious order in this seembes flower. The fragame of the plum blossom is constantly referred to in the short stands with which the poetry of the country abounds. The following free translation may be given as an example of our of such verses:—

"To spring time on a cloudlow might.

When in cond-care through widing all
for moveld backering, widing all
for moveld backering, widing all
for moveld cloud of mindy whole.
There was allowed to hope to frate.
The plant faces in their backy blooms
of algorithm that of worly blooms.
Allows which is also not to their rate.

The custom of planting plum trees in groves and avenues to form pleasure resorts during blossom time, seems to be of comparatively modern date, and some of the most fimous plant groves were originally orchards, planted for the sake of the fruit. It is said that in China, from who no Japan Torrowed many of her customs and cults, this tree was first esterned for its fruit alone, and in later and more a sthetic times it became honoured for its pure blossom and sweet scent. In the carliest Japanese annals we read of a single plum tree being regularly planted in front of the South paydion of the Palace at Nara, and of its being replaced by a cherry tree in later times, when the latter had in its turn become the lavourite of the Court. In connection with this Imperial custom, a pretty story is told explanang the origin of the name O-slauku-bar, or Nightingale-dicelling-plum-tr.c. applied, even to the present day, to a favourite species of delicious odour having pink double blossom. Some time in the tenth century the Imperial plum tree withered, and, as it was necessary to replace it, search was made for a specimen worthy of so high an honour. Such a tree was found in the garden of the talented daughter of a famous poet, named Kino Estrayuki, and was demanded by the officials of the Court. Not during to resist the Imperial command, but full of grief at parting with her favourite plant tree, the young poetess secretly attached to its trunk a strip of paper upon which she wrote the following verse -

> Claimed for our Soveregion itse, libosoms Fee Jored so Jonig, 1 in F in duty fint? Part for the inglatingale. So king for home of song, How shall I find excise? "—BRESSEEV.



PLUM BLOSSOMS AT SUGITA.



This ranght the eye of the Emperor, who touched by the plaintice sentiment expressed, enquired from whose gards in the tree was taken, and ordered it to be returned. The season of the plum blossom is made musical with the liquid note of the so-called Jajanese nightingale (Gitten contains), which for this reason is inseparably associated with the plum tree in the different decentive arts. Such dual combinations, taken from the animal and vegetable kingdom, born favoritie motives for designs. Ramboo knews with Sparrows, Pea-fowl with Peonies, Tagers with Ramboos, Stocks with Pine trees, Wild boar with Autumn grasses, and Deer with Maples, may be mentioned as some of these popular combinations.

In later times plain trees were planted in large numbers at rural spots near to the Imperial capitals, forming pleasure resorts for the Iolies of the Court. Along the banks of the river Kizu, at a place called Tsuki-gasse, in the province of Yamano, time trees of pink and white Hossom extend upwards of two miles diffusing their delicious scent around. The more modern towns have also their favourite plann orchands, visited by crowds of sight steers at Hossom time, in February. Sugian, a village not far from Yolohama, processes one of the most famous, having over a thousand trees, many of which are from eighty to a hundred years of age, and which supply in the Sammer most of the first consumed in the Eastern Capital, Tokise. It is popularly known and frequented on account of its Dossoms in the early Spring, and Loues's set special varieties of tree, the tinguished by different tancy names having reference to the character of the thorer, the principal of which are those of pink and of so called green blossom—bor the white kind has a faint tinge of emerald.

In all, there are said to be sixty different species existing in Japen. The single blossom of white or greenish-white colour and of small size is held most in esteem. All the white kinds are scentrel, lost of the red some possess no perimer. There is an early plum of red and double blossom which blosms before the Winter soletice, and is of handsome appearance, but it has little or no seem. The Japanese include several species of the *Transitions* in the same category as plum trees.

Every visitor to Japan has heard of the Gaar roobar, or Recumbent-dragon-plumtrees at Kameido, a famous spot in the North of Tokio. At this place there existed, up to fifty years ago, a rare and curious plum tree of great age and contorted shape. Its branches had bent, ploughing the soil, and forming new roots in fourteen places, and it straggled over an extensive area. Owing to its writing and suggestive shape; it received the name of the Recumbent Dragon, and yearly clid with fresh shoots and white blossoms of time perfame, attracted large crouds of visitors. From this famous tree fault is said to have been yearly presented to the Shogun. Succumbing at last to extreme age, it has no perfaced by a number of loss imposing specimens, selected on account of their more or less bent and crawling shapes. The present group of plant trees inheriting the name though but little of the character of Recambent Dragons, makes a time show of blossoms in February and keeps on the popularity of the resert.

Komurai and Kinegawa near Kameido, also have blossom-groves which are much frequented.

Another metal spot, is Komikai near Kawasala, not tar from Tokio, which is historically amous a having been often visited by the Shagini, and possesses trees over two hinded wars of age.

At Shinguka another submb or Tokie, is a time grow of plant tree, sometimes called the Silver-world (*Grow shara*), a term applied to the snow-dad landscape, and having special reference in this instance to the silver whiteness of these blessoms.

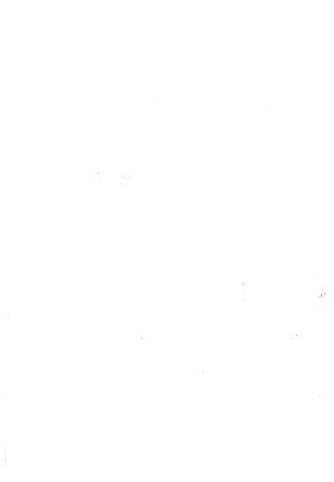
The triverite trees of single blossom are eight in minher—the Hitoy-unic, Shilori, Hosola, Nishkin, Kotenlan, Shilari, Suziri-shilare, and Tokiwa-shilare, and among the most priod of abolide blossom are the Shilare-yaye, Suziri-yaye Olana-unic, Beni summe Youcra, and Hana-gomori. Other tree such as the Mangetsii, Kaoru unie, Monte-hilber, Tuni-ne-yola, and Miyakodori are known as the best fruit-bearing kinds of plum tree. The alliestration, Plate I, represents the plum grove at Sugita, about five miles from Yokohama, which can be approached from the sea leach.

#### PEACH BLOSSOMS.

UICKLY after the plant follows the peach blossom which, though by no means sharing the traditional exteem and admiration bestowed upon the former, excels it in size, white, and distinct the states of pink, and distinct the shades of pink, and a deep crimson remarkably rich in tone. The peach blossom in mass, as it appears in groves and ordands, contributes far more to the beauty of the



PEACH BLOSSOMS · SOKA NO MOMOVAMA, SFNJU.



Spring landscape than its more borroard but several brother the plant bloom, though it has not however, had the good formula to be partonized by amount Lingerous or exhibit by distinguished poets. Lacking their resorting to their quantities and coming as a does between the plant, of classical farms and probletion, and the thelip theory of patriotibiases, it has been comparatively neglected by the trust and religied to secondary risk as a decorative morite and material. The orbitals of peak forces in bloom are however, much frequented by the common people who find engagement at any spot where bloom and colour are to be seen.

Plate II, illustrates trees in a grove called Soka no Monovania, at Senjir, a subarb of Tokio.

#### CHERRY BLOSSOMS.

The third month of the old Japanese Spring, core sponding with the present April is the month of the charty blossom, the lang of thours in Japan. This flower is of the plann blossom. The latter blooms fresh vigorous and kadless in the land and often stow dad landscape, the former, with its bond to have see cochanced in some cases by young reddish leaves, is especially fitted to assert itself amid the greency of budding symmighted from the spring time. But the splendour of the cherrys bloom is transfery in comparison with the more lasting qualities of the plann, which retains its beauty for a full month. The cherry thours must be viewed during the lex short days of their perme, and should these days be stormy, the full glory of the sight is lest for a year. The most entirelists participated the cherry blossom assert that it is all the more previous on account of its transfer character. "Among men, the summai, among thours, the sakura," is a famillar saying, which well expresses the patrictic pride with which this gay flashy flower is regarded in Japan. The samment is also conveyed in the following lines by one of the intend ports.

Shikishmet no Yamit i Joke e vice Hito towaba Asalu ni nivon Yamitakara kuna Should you ask me what is the true patriotic spirit, I answer—it is the scent of the mountain charry true in the morning air.

The wild cherry seems to have existed in Japan from time immemorial, and still abounds in the woods of the Northern island, Yezo, where the Aino aborigines apply its bark to many purposes. In ancient times, however, the plum tree, of Chinese importation, seems to have absorbed the attention of the Court and people, and it was at a later date that the cherry, the flower of the country, appears to have found its place in their affections. Though early records refer frequently to the plum, there is no mention of the cherry earlier than the time of Richin an Emperor of the fifth century. This Monarch was disporting himself with his courtres in a phasure boat, on a lake of the Royal park, when some petals from the wild cherry trees of the adjoining hills fluttered into the wine cup from which he was drinking. This circumstance is said to have drawn His Majesty's notice to the Leanty of this neglected blossom, and from this time arose the custom of wine drinking at the time of cherry viewing. To the present day there is a popular saying, -- Without wine who can properly enjoy the sight of the therry blossom? It was reserved for a later Emperor, in the eighth century, to give it that importance as a national flower which it has ever since retained. Whilst on a hunting expedition on Mount Mikasa, in the province of Yamato, the Emperor Shomu, attracted by the branty of the double cherry blossoms, composed the following short verse, which be sent, with a branch of the flowers, to his favourite Consort. Komio Kogo -

> This gathered clienty branch can scarce conver-A fance of the blossom laden tree, "Blooming in similarity could I show it Thee, thought of it becomes with I show it Thee,

To safely the curiosity of the balies of his Court, the Emperor ordered theory trees to be planted near the Palace at Nata, and afterwards the custom was continued at each succeeding capital.

Yamato, the proxince in which were situated several of these ancient capitals, is the most noted for its cherry groses, and at a spot called Yeshino a thousand trees line the path and cover the hill side. It has been a favourite funcy to compare the appearance of these trees in blossom to mists or smow upon the hills as in the xerse—"The cherry blossoms on Mount Yoshino deceive me into thinking they are smowt".



CHERRY BLOSSOMS AT MUKOJIMA.



Imperial garden parties to view the national flower date back as early as the days of the Emperor Saga, in the ninth century. These amount court receptions were attended by the notable Interate whose amusement was to compose odes on the flowers. In the thirteenth century, the Emperor Kameyania caused a number of trees from Yoshino to be planted at Arashivama, a beautiful hilly spot on the banks of the rapid river Or in the neighbourhood of Kioto. Here he built a summer pavilion and, in spring and autumn Court after Court visited the lovely spot, which was rendered further famous in a verse composed by one of the Innerial line: -" Not second to Yoshuo, is Arashiyama, where the white spray of the torrent sprinkles the therry blossoms," This spot no longer possesses its Imperial revolunt but remains a favourite resort for sight seers from the Western capital, in the months of the cherry and the reddening maple. Numerous tea houses and booths, on the banks of the rapids, give a fine view of the wooded hills opposite, amidst the Spring orcenery of which may be seen the rearly white clouds of the cherry blossoms. Here the blossom clid branches form a part of the distant landscape, as originally helid in their natural wildness, when they first attracted the admiration of the earlier Emperors, and before their more gorgeous successors, of double-flower, became arranged in artificial groves and avenues.

In and near to the modern capital, Tokio, are several spots renowned for their show of cherry trees, originally brought from Yeshino, and from the banks of the Salavariver in the province of Hilachi. It is said that cherry viewing first became a popular amusement in Yedo towards the latter halt of the seventeenth contary. From that time all classes of the people, from the two storded samurai to the small tradesine and menials, participated in the engogene to the green small beneath the cherry trees was crowded with merry picinic parties of all classes, screened off with low coloured curtains. One favourite resort, called Assidayama, at Opi, is often spoken of as the max Voolino, the is a high grassy bluff, overlooking an extensive plain on one side, and sloping down to the usual of the Opi village on the other. The eminene forms a park of therry trees extending down the precipitous sides of the bank so that the probestrian sees the parky white blossoms against the blue sky above hun, and below hun the pearly gray of the blossoms in the shadow of the cliff.

Koganci, some half day's ride from Tokio, is perhaps the most attractive spot for seeing the double therry in full bloom. Here a fine avenue of these flowering trees extends upwards of two and a half miles along the appediat which conveys the water of the river Tama to Tokio. It is said that they were first planted immediately after the completion of the appediat, by command of the Slogon Voshimune, in the beginning of

the eighteenth century, with the idea that therry trees had the virtue of keeping off imporities from water. For this purpose ten thousand trees were brought from Yoshino and from the banks of the river Sakura but the number now remaining has dwindled to only a few hundles.

In the old temple grove, now a public park, at Uyeno, there are a number of the single carly-blossoning kind called by the Japanese Higam-advan, among which are some magnificent systemens of the weying cherry. This latter species has pendant branches, drooping like the willow, and locars single white thowers, but no fruit, and in this respect it is an exception to the general rule, that the trees of single blosson bear fruit whilst those of bounde blosson are fruitless. The fruit of the Japanese cherry tree is, however, at its lost, insipid and worthless. These trees at Uyeno are said to have been planted by one of the Tokagawa Regents in initiation of the bills at Yoshino, they are all of majecite size, and power at a geogeness sight in Agril, with their pale pink blossons seen partly against the blue sky, and partly against the rich foliage of the pures and cedars which surround the golden shrines, and ceneraphs of the Shoguns. The single-blosson trees at Gotervanna, a pick in the sulperior of Shinagawa, form a beautiful sight cardy in Arell.

The most popular resort in Tokio is the cherry avenue at Mukojima, extending for more than a mile along the lanks of the river Sumiki. Here the trees lack the grandeur and natural beauty of those at Cyeno, and have no surrounding foliage to set them off, but they are mostly of double Blossom, and bending with their weight of flowers,—booking almost artificial in their luxamous billness—present a most imposing sight. This spot is frequented by the gayest holiday makers. Wine drinking is considered essential to a proper enjoyment of the seems, and crowds of pedestians, bearing their gourds of rice-wine, make such resorts merry and boisterous with their caronals. Other visitors, of a richar class, indulge in the prospect of the blossom-laden lanks from reofied pleasure boats, accompanied often by a gay gathering of singing and dancing girls.

The sesson of this flower is one of high winds, and the soft petals of the full blown blossoms full like snow flakes covering the pathways beneath. This simple fact is not without its attraction to the Japanese, who make much of the falling cherry petal in their poetry and other arts.

"No man so callous but he heates a sight.
When o'er his head the wither'd cherry flowers.
Come fluttring down. Who knows? the Spring's soft show's.
May be but tears shed by the sorrowing sky."—Chavingarius.

The therry trees in blossom, seen at might by the pale light of the moon, bern also another grait attraction. Proceeds on Night theiry I boxes is may included as one of the sights of the year. The river banks at Malouma and even the formal average of the Yoshburat at Assakusa are crowded after surset in the theiry season. Cherry viewing at Mulouma on the banks of the Sumula river is allustrated in Plate III., which represents excursionists according the banks from a plantage logic.

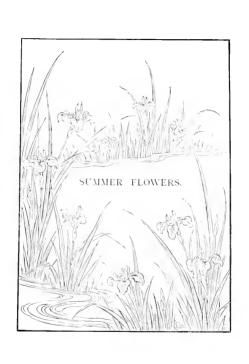
## SUMMER FLOWERS.

#### WISTARIA BLOSSOMS.

NE of the surbest flowers of the Japanese Summer which attracts the pleasure, so ker, is the wistaria blooming in May, soon after the cherry bloosom has fallen him stalical blooming in May, soon after the cherry bloosom has fallen him stalical to cover long. This stalicant flowering recept is reared upon large trelliers, arranged to cover long one she livring an open gallery, which overlangs a lake or stream. In the previous of the popular temple at Kameido in Tokico, close to the famous Recumbent Doagon plum trees there are wistances of magnificent size. Is earing bloosoms which hang in rich purple trails from two to three feet in longth. Wide crush gloriers in connection with mutted garden sizeds and galleries, extend over an artificial lake stocked with giganite gold fish, and the wistaits treflies form an extended covering overhead. A belief existe that this flower attains geat is and beauty of its roots are monished with the rice wine of the country, and there is, at Kameido, a tree producing specially fin bloosoms, at the base of which visitors are accistomed to empty their wine cups. Pine specimens exist in various parts of Japan, bearing clusters over three feet in length, among which may be mentioned one at Noola, in the province of Settsu called the Chite, or tree, of a thousand years.

The wisting of purple blossom is most common and at the same time most esterned ranking higher than the white kind, which is regarded as admorraal. This is an exception to the prevailing custom, which places white to fore other colours in blossoms of the same species, and especially proscribes purple thours as associated with mourning, and, therefore, unit for felicitous excasions. In various designs the pheasant is shown in combination with the purple wistaria.

The view of the wistaria in flower as enjoyed in olden times by ladies of rank is shown in Plate IV.







WISTARIA BLOSSOMS IN A NOBLE'S GARDEN.





AZALIAS IN TEA HOUSE GARDEN, NEZU



#### AZALIAS

action.

First HE azalias commence to flower about the same time as the wistanas, and display a Evariety of colours of most brilliant bue-numerous shades of scarlet, crimson, orange cream white and magenta unequalled by any other blossom. The hardy avalia shrubs are abundantly planted on the sides of artificial hillocks and on the slopes of terraces, and a Japanese landscape garden, usually remarkable for its wealth of evergreens and predominating verdue, never looks gayer than when these bushes are in flower. There are several public gardens at Okubo a village near Shinjuku in Tokio which are planted entirely with azalia bushes of great size and remarkable ago. These plantations date back to the time of the Tokugawa Regents, by whom they were frequented, and they are still visited every summer by numbers of sight-seers. One agalia tree at Okulio has a stem as thick as a man's leg and is said to produce eight thousand blossoms at a time. Other places where the azalias may be seen to advantage are. Uyeno Koyen, Uyeno Okciyen, Asakusa Koyen, Shiba Koyen, Susaki Bentun no sha nan Mukojima Mokubo p, Azabu Shokayen, Honio Uyebun, Meguro Dukokuya, and Honkuri Musashiya,--all parks or gardens in the vicinity of Tokio. Plate V. illustrates the azalias in the grounds of the Gongen shrine at Nedzu, a suburb of Tokio. In this enclosure is a famous suite of chambers used for the Tea Ceremonial and much natronized by the public.

#### IRISES

N June, the jopular flower is the tres or flag, which is cultivated in large massly that some to rivers or lakes. In many gathens, watered by a stream, a loop or sea, bend in the water-conser is spread on into a murshy expanse, planted with irrese.

7.7 and crossed by fancy plante bridges of digang shaps. There are in Japan four distinct species of iris, known by different native names, but the kind most seen is the Annual continuous, or sweet flag, which the Japanese call Hans-shobs. In the case of displays of iris flowers, a mass of varied colour is delighted in, the jurgles white, and variegated blossoms being grown together, indiscriminately, and with little or no attempt at justice or design. The most noted place for shows of this flower is Yatsuhashi, in the province of Mikawa, the

senery or shigh beauty serves as the model for the rive leads of gardens; but the popular result mared Tokio is a spot called Hombri, does to the river samilla, to which plake it is the tashoot to made excursions in placamic boats early in June. Here the beds which contain the theory in every variety of colour, an surrounded by elevated grassy Janks, dotted with ammer chaosis from which testers can look down upon the righty variegated carget below. Narrow wooden bridges give further picture signatures to the section, crowded in the season with a belliant throng of visitors, whose pretty costumes almost vie in gainety of colour with the theory.

The uss, as a water plant is associated in art with the kinglisher, water rail, mandigin duck, and other water birds

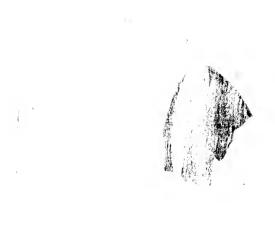
Plate VI, shows the rise bods as they may be seen at many places on the outskirts of the city.

### PEONIES AND LOTUS FLOWERS.

MONOS I summer thorous must be nonced the peony and lotus, which, though bardly stitue only democratia to rank among the most popular thorous, yet play an important to the people of the people of the delicate plant and is cultivated in long slichered leels generally forming the partiers, to some adjoining chamber, from which its magnituon to blossoms can be viewed. In the grounds of the wealthy it is subjected to serpulous care and immang in order to produce thours of encornous size and follows once so large and bravy as to need artificial support. It is regarded as the flower spore of China, and is essentially the favouritie of the upper classes in Japan. The peony was first imported into this country in the eighth century, and was then chiefly cultivated in the provinces of Vainato and Vainashire. Even now the finest specimens in Fokao are, brought from the neighbourhood of the old capital, Nara. The largest blossoms measur, as much as must inches across. The peony is sometimes called the flower-off prosperity, another tany name by which it is know is the plant-of-twenty-days, because it is said to preserve its beauty and freshness for that period of time. Of the large tree-peony, called dotter, there are ninety distinct kinds, and of the small plant-peony, laving



IRIS BEDS, NEAR TOKIO.





PEONIES AT YOUSUME, HONJO.

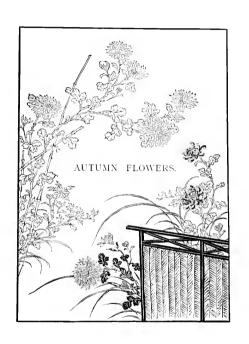


single blossoms and called shalogodo, there are said to exist five hundred varieties. The botto may be inspected at numerous public gardens in Tokus such as the Hanjisupen, Ursanyen, Gockhiguen and Sendayen at Komagome, the Uyelun, Vokayen, and Jeige yn at Honjo. Daikokoya, Muguro, Takkoyan, Shitar, and Sendayen and Sendayen in Azalur. The shalogodo is also shown in the Uyelun, Honjo, the Vishinoven at Komme-likhtune dori and the Trigogen at Minami fordate to Honjo. Immog colours the red and white are mest valued, pupile and yellow specimens though nario Iring less prieval. This evolution theory, with its large corling jetals, is a favoritie subject for design and do oration. Its companions in art are the peacoks, the golden phosisua, and the site site, a kind of conventional lion derived from Chinese designs, in such company it ferms the constant decoration of temple and palare wills. A shot of peones in the screened and sheltered beds in which they are grown is represented in Plate VII taken from the garden of the Cychan, Yostume, Hongo.

The lotus is closely connected with the Buddhist religion and is, therefore, associated in the minds of the people with spirit land. The lakes of temple grounds, especially those dedicated to the water goddess Bentin, are frequently planted with lotuses. The lake Shinobazu at Uveno has a fine display. The fine wide moats of the Tokio Castle abound in these water plants which impart to them considerable branty in the summer season. Wherever undisturbed pools and channels of muddy water exist, the lotus is to be found, and even the ditches beside the railway connecting Tokio with the port of Yokohama are rendered gay in the summer by the lotus flowers in bloom. As the peoply is said to be the national flower of China, so the lotus is regarded as the national flower of India, the source and centre of Buddhism. It is therefore considered out of place as a decoration for occasions of testivity and rejoicing, but it is constantly used for obsequies and other sacred ceremonies. The lotus serves as a suitable theme for religious contemplation, and is therefore the favourite flower of monastic and temple retreats: the best displays are to be seen in the lakes of the old temple groves of Kioto and other cities. Growing out of the muddlest and most stagnant water, its leaves and flowers are always fresh and clean, although it is particularly sensitive, and quickly withers if brought in contact with any of the fertilizers by which other plants are nourished. This purity which the lotus maintains amid surrounding 66th is mentioned as one reason for associating it with a religious life. A well-known book of Buddhist precepts contains this text = "If thou be born in the poor man's hovel, but hast wisdom, then art thou like the lotus flower growing out of the mid?"

The white lotus flower has a powerful and sweet perfume, but the red kind, though more handsome, produces but little scent. There is a species called Gold-thread-

Note: its red blossoms being marked with yellow lines, and a very handsome flower of deep crimson colour may also be found. The Indian lotus, which is sometimes to be seen in Japan has a large double flower of red colour, which never closes day or night, but falls off after five or six days. The blossoms of the ordinary kinds close after midday. The leaves of the lotus are almost as much esteemed as the flowers, their broad curling surfaces of deep green and emerald presenting a beautiful effect in the lotus ponds, and forming a taxourne subject for the painter's bright. In designs, the mandarin duck and other water fowl are represented with the lotus





## AUTUMN FLOWERS

#### CHRYSANTHEMENS

THE chrysanthemium is the principal flower of Autumn, and the triousph of Japanflorrendural skill. Specimens of comulable sarety in form and colour of blossors
are produced in the gardens of the mobility. The flower of the chrysanthemium
in its most handsome form losss its due like character and possives a combination
of long oral petals, partly extended, and partly curling inwards exhibiting in contast
the different tints of face and back, whilst, in its most eccentric and artificial ships,
its assumes the character of a confused mop of tangled thread-like petals more consors than
beautiful. The florests aim at producing an extraordinary quantity of blossoms upon one
stem, reaching often to the number of several hundreds. The varieties of the Japanes
kiku are numerous, including not only those species classified as chrysanthemiums la
European botanists, but many kinds of Pyrethrum. Aster and other genera.

It seems that the wild dry-suthermum, of small flower, has always been in digenous to Japan, and held in considerable repair, from every early times for medicinal purposes in which connection early records state that large quantities of the yillow kand were yearly sent to the Imperial Court from the Southern provinces. The large cultivated flower, however, is said to have been imported from Cora or China and first planted in Japan at Holstan in the province of Chikacan. At this firm for colonies were known described as blue, yillow red, white, and black, the term black probably referring to a dark purple colour. Originally these plants were reproduced by means of slips and cuttings but now the sevel is employed, which is said to give greater variety of blossom.

The chrysanthemum is sometimes spoken of by foreign authors as the national flower of Jajan, a rank properly belonging to the cherry blossum, and this mis-conception is probably owing to the former being used as one of the crosss of the Imperial House. The flower has always been much honoured by the Court, and as early as the time of the

Emperor Heirer in the minth contary, garden parties were held in the Palace for the purpos of colorating its Hossening time just as at the present day, a yearly chrysanthenium show takes place in the Imperial geomids. These ancient reliberations seem to have paraden of a truly pastoral character the courties wearing the placked blossoms in their bine dualing wine and composing verses upon the beauties of the flowers. The modern drystamb noun displays in the Palace gardens are most like or now flowers-hower in the sexual concentronality of their arrangements, but the numerous variety, of every imagnitude colori and postusion of slope arranged in long, open rustic shock, forms a brillion and improving seven handly realled by any flower-show in the world.

At a root of doplay in the Imperial grounds at Akasika there were a hundred and sixty varieties of following children calls bearing a fainly name of its own. Some of this names are see portially suggestive of the form or colour of the flowers that the enumeration of a lew of their will not be out of place.

Circlins; berestrid Globe—a large globular yellow flower, tens older Silver World a flower of pure white colour.

Co. gasuru. Thin Mist, a white flower,

Toukion (on. Companions of the Moon—a white flower.

Yo hi king: Shadows of the Evening Sun—a flower of dull red colour.

Lamassadar. The Serven of Gents—a flower of orange red colour.

Half apule. The First Snow-a pure white blossom,

Hana galar : The Basket of Flowers—a rich red flower.

Arganish . Heacon Light-a red flower

. Isa dismonam. Waves in the Morning Sun-a reddish flower,

. M. no-sora . Sky at Dawn—a flower of cherry-blossom colour (pale pank)

ame Carden Pence—a flower the colour of the wistaria blossom (lavender colour.)

-In-ne gam: Dishevelled Hair (ht. in morning sleep)—a flower of

tingled petids.

Hoshi dzuki-yo Starlight Night—a white flower,

Finks meaddida. Snowy Morning—a flower of pale pearly pink colour, Finks modasa, Moon's Halo—a flower of orange red colour,

Ogen-no-nishiki . . . Golden Brocade-a flower of golden yellow colour,



CHRYSANTHEMUMS AT SOMEL



Leaves in Trost -a white flower.

Ocan washing Mangelsu .

Golden Dev - a bright vellow flower

Full Moon a white flower

Girk-ka no-nami

Moonlit Waves-a flower of yellowish white colour.

Haku-rio . Fsuyu-no-skita-zomi White Dragon - a white flower Die of the Dews a flower of pile yellow colour.

There are said to be in Japan two hundred and sixty nine colour varieties of the chrysanthemum, of which sixty three are yellow, eighty-seven white, thirty-two purple, thirty red, thirty one pale pink, twelve russet, and former of mixed colonis. A fance prevails that in this flower the same tint is never exactly reproduced, and that it thus suggests the endless variety of the human countenance. Blooming longer than most flowers the chrysanthenium has come to be associated with longevity. In the province of Kaica hill called the Chrysanthemum Mount overhangs a river of clear water into which the petals fall, and a helief exists that long life is assured by drinking the water of this stream. A favourite motive of decoration, which may be seen in numerous conventional designs, is the chrysanthemum blossom floating in running water. A custom also survives of placing small blossoms or petals in the cup during the wine-drinking which takes place on the festival of the ninth day of the ninth month.

The ordinary varieties of chrysanthemum are to be seen in great abundance in the street fairs during the Antumn months. Dango-zaka, in Tokio, is a tayourne popular resort during the chrysanthemum season, but here the flowers, mostly of the smaller kind, are used artificially, modelled into groups of figures and animals representing historical subjects, seenes from popular theatrical performances, and even the battle scenes of the China-Japan war.

The chrysanthemum is associated with the crane, the royal bird of Japan. Plate VIII illustrates a display of chrysanthemums in a gardener's grounds at Sonica

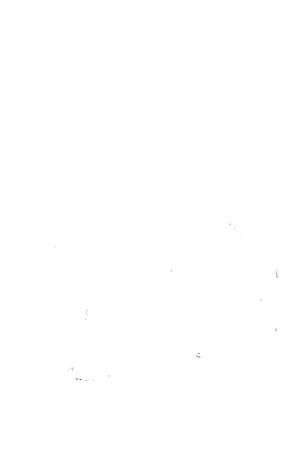
### THE SEVEN PLANTS OF AUTUMN.

10000111 (anoty of important flowering trees and plants in Autumn has led the Harmess to make much of certain simple plants, comparatively insignificant in themselves, but gathering importance and interest in combination. As has already been pointed out, almost every month of the year is associated with a special blossom and the calendar would therefore not be complete without a reference to these flowers of the late Autumn. These seven plants are the lespedeza the morning glory. the Fuln i separate the Fuhriana sellosa, the Fuhriana officinali, the Pagraria thunbecause and the carnation. Perhaps the favourite of these is the lespedeza, or bush clover, of which there are several kinds, some having pink, some white, and others yellow flowers. Growing wild on grassy moors, it is associated with wild horses, deer, and the wild bour together with which it is often depicted in various designs. The deer is specially associated with the Autumn time, and represented also with other Autumn, flowers and with the reddening maple. The seven Autumn plants are grown together in the Hari-koa is noor Garden-of a-hundred flowers at Mukojima. The temple grounds of the Hagadera near Kameido, are famous for their show of lespedeza flowers, Displays of various kinds of convolvuli or morning glories, trained in pots over skeleton framework representing rustic structures, are also to be seen at the various gardener's nurseries at Iriya one of the suburbs of Tokio, by those enthusiastic enough to reach the spot before six o'clock on an Autumn morning. Fancy flowers, less than half an inch in size, in clusters, and shaped like a butterfly orchid, and other strange varieties, may be seen. Within the last year or two the culture of convolvuli or morning glories has become very popular, and they may be observed before many dwellings in the city on quaintly designed frames.

Plate IX, illustrates the seven plants of Autumn as grown in the Hrak-kasa-yen at Mukojima,



AUTUMN FLOWERS - AT THE HIAKKA YEN, MUKOJIMA



NOTICE of the floral feature is the constant of the constant of the maps for the relating lear of the constant in the flow of a constant of the constant of th

At Keencoldi, a famous promiser commentating a view of the whole plant or radio, there are some magnificant imple terves noted for their enormous see. A spot called Tarsia, in the province of Vannato, is removed for its time permiser, which have the lainks of the river, and are in full glory about the end of October. At Op, a subsite of Toko, the slopes of a ratural glan between the fulls are planted with thick messes of these trees, berning a most resunant spot, where, from the gallerins of cross to door the sight of the foliage in all its burning splendom may be emptyed. Shinegray and Megaric other will known spots in the vicinity of the capital base also good groups of maple, which attract many sightwores. Pranching and mushroom gathering are passines which accompany the vicewing of the maple.

In the poems and pictures of the country the mande is associated with deer,

<sup>3</sup> How full of sorrow so in the Autumn<sup>3</sup> when, In solitory randok algody streptor, Annel the russet tology, of the clon, I fisten to the lonely stage and baying. The famous view of majobs in the glen called Talsenogawa at Oji is given in Plac. X. In the distance may be seen the risals sheds from which visitors enjoy the prospect of the search foliage whilst in the foreground is shown a guif reading some of the views attached to the honce benights of the trees.



MAPLES AT OIL



# ARRANGEMENT OF FLOWERS.

### INTRODUCTION

THE the Japanese, the arrangement of out flowers in vessels of various lands he TMY Discome a decorative art of considerable refinement, compared to which Western methods of floral composition have the appearance merely of haphazard combinations. The bouquet, wreath, and garland, all depending for their beauty upon the close massing of blossoms and greenery in soft and luxurious confusion, bear no resemblance whatever to the more austere and open compositions of the Japanese which belong entirely to a different phase of art. The fact that many of the most charming flowers of the country are those of trees, the blossom-clad twigs of which it would be difficult to arrange in closed and rounded masses, may in some manner explain the open lineal character given to floral designs, the same treatment is, however copally applied to flowering plants and grasses which would lend themselves far more easily to the European method of grouping, The reason for the peculiarity of treatment noticeable in these flower arrangements may rather be sought in the Japanese manner of observing and emoving floral nature. Whereas the Western amateur devotes his attention mainly to the blossoms, the language lover of flowers extends his admiration to every striking feature of the plant or tree producing them. The rugged nature of the plum trunk, with its straight, suff shoots, or the graceful sweep of the branches of the weeping cherry, are to him inseparably associated with any beauty which the blossoms themselves possess. The lines of branch and stem, the form and different surfaces of leaves, and the distribution of buds and blossoms, all receive an conal share of attention and all play their allotted parts in designs. It may be said that the art under consideration is based upon a representation, more or less conventional, of floral erouth; and, principally for this reason, the compositions are made to assume an open character in which the forms of branches, stems, leaves, and flowers are all clearly and individually expressed.

The vernacular term Larer translatable as Mover, has, in the art of floral arrangement a much wider signification than its nearest English equivalent. Among the societied of the warrons are included certain vergencers and other flowerhess shrules and treasum of these holding very high floral rank. The pine and lamboo, for example, both excupy a very important place in what are called these arrangements, also the maple with its robbining basis is not as one of the principal Power of Autumn.

In the choic of material, extrombleness is one of the principal points kept in rule. The luxurious tasts for choiceness as implying rarity, is diametrically opposed to the rule of the art under consideration. Flowers blooming be fore or after their proper season are with very few ever ptions, rejected for Japanese floral compositions, such designs being in a manner intended to express the particular period of the year. April bloosoms, used in any other month, would appear to the flower-artist as incongenous and out of place as winter dedung were in summeratine. It therefore maturally follows that a proper cultivation of the floral art demunds a thoough acquaintance with the nature and growth of all trees and plants employed, and, in the case of these common to several months, a close observation of the varing chiracteristics of the same plant during different seasons. The flag or aris, for example, which is common to differ in menths of Spring, Summer, and Autum, has a peculiar bend and virility in its leaves, and a different length and virgour in its flower stems, during the various periods of its growth, and these distinctions are all kept in view when this flower is employed in compositions.

The natural beadity of production of trees and plants, whether lake or river lank, mountain or moor greatly inflances the character of the design employed. To arrange a water plant in the same namer and with the same surroundings as a land plant would be considered a great violation of the rules of appropriateness. Not only are blossome bearing trees and their one plants treated as perfectly distinct in character, but minor divisions as to leadily of production are often observed in both. Among plants a distinction is made between ordinary land plants, forest plants, mountain plants, and water plants, and among trees, land trees, forest trees, and mountain trees are distinguished in certain cases.

The necessity for a proper familiarity with the nature of all flowers used in compositions is one reason strongly agred against the employment of rare or little known plants, however leantful they may be. The use of wild flowers, only known to the botanist, as well as rare foreign flowers the names of which are not familiar to ordinary folk, is prohibited, unless the artist has previously made himself perfectly acquainted with all

the natural characteristics of such flowers. As one exponent of the art has quantify expressed it the artist must be thoroughly induced with a sympathetic forling for the character, habits, virtues, and weaknesses of the members of the floral langdom from which he seeks his material, till be processes almost the same love and tendences for their qualities as for those of large beings.

Deliminary to a study of Japanes, I local Art it is not sary to have some accumulance with the principal thorers employed. These flowers are commenced in the following pages under the heads of the different months to which the Jackows. In consequence of such a classification many flowers common to several months are repeated. It must be roundered that according to the old chendar the commencement of the first month which was at the same time the beginning of the Japanese Spring—was about thirty days later than the first of January. The adoption in late years of the Gregorian calendar his therefore reduced it impossible to conform at the present day to all the rules field about for the selection of flowers for special occasions. Such of the old to days as are now observed, are pushed back one mental or more in time, and the flowers enginglic fixed as appropriate for their edication are often maximable or recomes has to be made to permitten, or forced specimens. The following desistantion is according to the old calendar, evising when the whole theory of the art in question was established.

# FLOWERS ACCORDING TO THEIR MONTHS

### (OLD CALENDAR).

A real she Japane, trans, in the following list of flowers certain distinguishing sign, are placed -

in the new replant, which are termed Trang Floriers, bring particularly characteristic of

(b) (here explicitly fine times have also their appropriate use in floral compositions.)

It has a what are called Proof Floors, and § stands for what are termed Hoof Floors. These

(i) is not use to library which are has or passed in month or section, belonging properly to earlier.

The income for doubt doors is feliable for most extensional occasions. There exist also the term

How is applied to wild plants or to those of very commen character which possess no fance rains;

in this order not off most included under this head is not permitted every in the hands of the most experienced

of the term This is not created in also to be avoided.

#### FIRST MONTH (PRESENT FLBRUARY)

11.) +	Pervisor Sym	F- 1801 OLDS	Juneau Nun	Botania Nam	ENGERHITOTICAN NAME
	All no com-		Trage	Longthia separes	
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	Lyrathenna e	Wanter shrypate	*Chorless	kosa mda i	
	Ar irin is	th, aun	Musaka	Hamanula 14-onua	
			SRobu		

# SECOND MONTH (PRESENT MARCH)

To stee Name	Form at Name	Escrissicorras Note	JUANTU NAM	Barriert, Niss	1 s lish portest Name
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* language by	Ansans protocon		*Summe	Pera Interior	
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†Venstule	berro pijenici				thermore
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*Nina ume	Prome piperina	Girden plane	\$Minsila	Damans to appoint	
*Wase - dours	Prunus pscudo perarus	Farly charry	*Ch »lean	Lecrenday	
*Nisa rokura	Prumo pseudo-ci esus	Caplen cherry	•Wasuregus)	Hamerocallis flava	
†Lossia is	Cytisus response-		*Indon	Polygonum cuspolatum	
†Mukurenga	Magnolia	Magholia	*Samer	Vada potrani	Vanlet
†5um	Co-alpino sapani		*T'(\$) -	I - niculum vulgari	
r) olaska a	Myrica ruleri				

# THIRD MONTH (FRESENT APRIL)

Jacanesi Name	BOTANE AL NAME	Excusio doublas Nami	Japonsi Sam	Interpretables	Except totular Name
*11 sku to	Protos-persica florentha	White peach	*Vamabul+	Когна заропист	
*( <u-li></u-li>		Pink peach	:Raupro	Lorrythia suspensa	
*Ne pro-mono-		Deach	Kobashi	Magnulia Irrius	Mignelis
*He to	Prunus persica	Rol peach	Anru	Propos arms us a 3	Apriest
*Norvamento		Peach	Hiru-cit u	Upry-saidle means von erritues ${\cal C}$	Spring chrysin- thenun
*Horamonia *Karto	Prunge is reign flore rosa	Peach Bod peach	Junahol c	Try line releas	Fig.line
*Comparation		Red and White	Lioneso Komerzakura	Calvathe docider Son ex thunbered	Knol of orchol
‡Ra Io	Prunus trafiora	Is a second	News-zakora	Prunus perudo curasus	Gaolen cherry
*Nashi	Pyrus ussumensis	Pear	5000	Casalpina sappan	
*Ringo	Pyrus polus	Apple	Wase-ral una	Prunus pseudocurasus	Larly cherry

1	our Patter I Your	None None	THE STATE OF	ME BOTANIA NAME	ENGLISH TOTULY
land U	More in All the first of the Market of Market of Market on Market	Union chryenish region Theregio Magnolia Viales	#K deman *Ipgaton *Shig. #Bitan *Awanton-o *Ki trannas *Shiga	Spare a Conformation for rectarium for papernea Pressure novalum Astilite appointer Chamitic patern Eletra by continua	Ire In Pro-Jeony
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n b	Office of School Contract  To our consideration		Transport Source	Tursysteon officinale Voda patrimi	Dandalaan Veda

## FOURTH MONTH (PRESENT MAY)

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#### HITH MONTH (PRESENT JUNE)

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#### SINTH MONTH (PRESENT JULY)

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tkiku	Chrystally man est acroum	Clay to the more	1∼ kachil o	Draithus clances	Korl of Jerubon
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1.2	and the state of t	la s	#1 November	Hypericum ercelum	
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(Molecus)	1 pol vena		(Terperatur	Lilium Jongstlerum	Lab
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Visit		Las Lubis	*Nitsu of chi		Lii)
Kelon	Social openion		Haden	Palyeonus cuspilatrio	
#Kidatabab	In Locata	Ins			

### SEVENTH MONTH (PRESENT AUGUST)

Difference your		Latiniana o Non	INPANIST NAME	POTANICAL NAME,	ENGLISH POPULAK NAME
1hitu	Ches softly mean consistency	Conyemblemen	[Hirugan	Convolvulus piponicus	Convolvatas
Kili	Phinal n graduleus		*Hage	Lespoieza Incolor	
18 m		Dighil	Ploul who	Begonia cyanerina	
*Leaning*	Lychur gendubys		1Kolosz	Nupliar resonicons	
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( Lota	Value important	fr <sub>3</sub>	IHo-o-i	funcy communic	
Some lass	Complicas globs a		(Sankal gar	Surpos lacustris	
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#H total	At luminum speciment	Lea	10 mod st s	Alestoa plantago	
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· ~ on .	Cid worthus free hydrolics		Shire	Hypericain erecturs	
Kuru	Postario thunbargona		Kuth	Aster tartaneus	A-ter
11 minage by	Pitrany colmography			Lebota argentea	
[Asagao	Ipomaca holi ragad		Louis Sign	Lobelia sessitiotra	
*Hishi	Iraja bajansa		"Hosenko a	Impatiens lukanina	
(Yugue			°Fuyn	Hilmeas mutabilis	
		Convolvatus	"Hargedo	Anoranthus niclanclodicus	

					3.1
INASISI NU	BOTANICAL NULL	ENGLISH TOTAL OF	Tatasan Nani.	DOLLAR NAME	Lyansa tora (A)
EDundol u	Cinua indica				NIM
[Hegs	Pardanthus chinensis		Il lizkuchoka	Seriesa nedida	
Live	Concurrent forms a		(Kuamon -	Length congr	
Erchipe of	Remedit came		*Riukiu gil n		Clary-early mean
Nu-ho h	Rhumson data		1 %=	Althor a few a	
JK (kitsul-ita	Instrugiti	10		Celistric reticulation	
Lord chara-	Acontons is cherr		JAn <sub>1</sub> s	Donathus cary phythus	
[Manpasale	Lyon robut.		1Nade-lot	Direction was the	1 majon
[Manker-be	Vites Intolia		*Kawara in la diska		
*Penkerer	Sedan crythroticium		Mills 1	Denthu, superbu	

## FIGHTH MONTH (PRESENT SEPTIMBED)

Jackson Nasii Baka		Non-	Divisia Nan	Liquisica Name	Latistrative Name
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(Hrss	Lulius promes		Minds	Conferra scriber	
	Nelumban specio una		"I urago :		Builders
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[Kakitsahata	In Truggli	to.	"Hampgdu	L brysmiligious myrenigas	
* Shem	Aster talances	Aster	*Wareneles	Pote trains a tise to the	
+Y okmosbata	Sautriga - mounts a		10 Kinnegosa	Am as one serious	
*Tuplish on a	Lapatoriem chinen i		"Medishing	Lopolizasinus	
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		tivono	(Schniche)	Compligues alabora	
[Hearth wa	Impation Telephone		1 Mizue not	Monoghots evegenali	
Iluy -	Hillings mutilalis		1K- hora	Nuclear cosmon	
Hanssan	Helanthus amuu-	Sunface	Nichikatoria	Luonymus ibitus	
Kesto	Celena argunter		Dictilector	Solum crythin- beam	
thinis iyo da	Patrinia scaling of day		[Kwamaons		
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M-4 ugs	Hibisco syracos		(Nelabor)	Luotavina illatus	Caryteauna mur
*G mento	Assuranthus mulanalmhans			t ormer may markly	

# NINTH MONTH (PRESENT OCTOBER)

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41.4	194 -	t becombined	prominer a shirt	Parious scalar estates	
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e to a st	e l'altern		k club		
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the service of	Author on the		Nobil co	Licerana data	
SIZano, do	Chira sulla mana organia.	r de man			

### DENTH MONTH (PRESENT NOVEMBER).

Tarasi i San	E. B. D. B. J. Nobe	Location point to Note	Juria Sin	Lorivis at Non	Louisit foreix NAME
mydg		I do slay author	54	beneal term to doug-	
**************************************	Nitro action to	National Inc.	Ruggen	operations or tree that	
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1 ma	Distance paperson		*Kirukaya	Litter product	
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Page 16	Links press.		1Fando	bentuna serbra	
School mage			†Bourson		
	Silve Lending tricky,	Kiiri I willow	i-ulakı	Constha paperior	Larly caucilia
F-uwalout,	Science Lampler		†Toge box	Prunu, nouse	Early (dun)
esh la			"Jugustau-zalara	Dranus pseudo cerasus	Fenth month

#### LITEVENTH MONTH OPRESTING DECUMPTED

Jurisia Sun	Is a very to Name	Letter terror	Just Sen	Porysical Nam	Asserted to the Samuel Name
*Kun gib u		Waster chrysin themsits	"A" is some	to used from the free this to the Autumn	k avec of a fugli term rel
* Supports	National Code	National	Theslat		
4 North 6	Nancius domestics		†K melot m	Province and the	Wanter proces
M Proofer	Ulaska ppotaca		Po no co	Candle services	Cam Box
(Nelson img)	Sales to a lay to days		(A stend	Latera psp-mics	
† Log-lea	France more	Larly ylum	(Labaia	Landle pponer	Controller
Dozense dur	Transporter roa	Leighte month	* 550 * 2 + 1	A north form till disser-	Homese in all a un-
‡Bova	Doming points	churry		SCY OR S	

#### TWELFTH MONTH (PRESENT TANUARY)

	TWE	LETH MOSTIF	PRESENT JAS	(CAKI)	
Tue 19 Ness	Leonard Non	1 (part 0.05) Non	In vice Non	Boreacot Non	1 saiste rotters.
tKanpiku		Winter shry an	13 200 4 10 800	Virgous Find of will re-	
Dusci	Name as finite	Nucrous	‡Ro for	Chessourthus trayrons	
*Kin-betin	Lesent median	Writer point	#Kims of a a	Calgorital verticinals.	
1 Nantun	Non-limit de mestica		Shorteria		
11 Insolve	Idodes pipores		(Assert on	Various tree the leaves of Autumn	which redden in the
†Murzziki memi		Length people	1500000	Howard Homing in all trus	1146
†H day-len	France mane if in, all c		#Renger	Lorsythia suspensa	
* Labria	Cuidle ppours	LiangRin			

Considerations of good or evil lick enter largely into the choice of floars; especially when employed as decorations for occasions of rejoining, and there are crain flowering plants and trees reputed to possess poisonous properties in their roots stems, leaves, or blockoms, which are objected to at any time, their employment being considered unlocky and ominous. The following is a list of the principal of such poisonous flowers —

#### OMINOUS FLOWERS

INPANESE NAME	Potania at Nam	Nett	Junis Son	Pareste vi Nasii	Note
Mi chi-butsun	Rholodoulem kilde-	The white flower species	Aselm	Andrometa promica	Stan posonous
	lion	is not possenous	Vanagodos	Rhosenticum atriplici	Reliand pononous
Vice-kwanzo	Humercealle tulva	Single flower spaces not		toloum	
		conducts	Fonkalsulo	Aconthum hydren	lovel possessus
Manusake	Normal papersusa.	Leave tre presentati	Entropered 5	Russey morticus	Stem said to be porsonous
Hanassan	Ceres chinensis	Dimen providence	Lou-kusu	Michalus thumberon	Real conseque
Conky (	Lentaretts plurauca	Highly puronous	Lachum scha gur v	Aconton bestonen	Very pedagrious
Norm kazura	Lecoma grandulora	Fendrals remove to			
			Laboth	Funkes ovata	11 mars possenius
A remanded	Hydranges birla	Real presences	Yama-nasula	Datura dbs	Very positions
Hosinkwa	Impatient bakanant	La tres potentions	Kennuka	Arreagnor parsonnes	Root ( onomies).
Miyama slokimi	Skinimia jujenius	Lenves porsanous	Kuster	Christianiron trader	Leaves tronomous
Vatoude	Labor protocs	Roof percuous	AGO CO	tomputs	to recolous

In addition to the last named, all flowers having a powerful edour are considered unsuitable for placing before guests.

Among the flowers peculiar to the different months previously classified, some arconsidered specially appropriate for displaying upon fete days whilst others, though allowed at ordinary times are intended for such important occasions.

As most of these flowers are to be found enumerated in the complete tables already given, the following classification is abbreviated, merely giving the Japanese names and the corresponding name in English Iotanical names being pointed only where no popular equivalent exists. It may be observed that this list includes in all twenty-firm species of plants and forces on, il different species of the same general be classed together, the number of specially homour difforces becomes reduced to fifteen —

## FLOWERS SUITABLE FOR FELICITOUS OCCASIONS.

TIRST MON	TH (PRISING TUBER ART)	Meanie Haru-gila	People Spring chry*authomani
Autorien	det et	Oueta	Photogrepour
Hid a far	What I bene	t he han	A samma
Yungi	Waller		
Unnto	Kidney Amer		
Chechun	Z 100 iii	1,415,125	
51-16-54	Combination of proc, femilies, and plans		MONTH (PRESENT MAY
		Botton	Tree jeeny
		Shakusaku	Trong
SECOND MO	NAME (PRESENT MARCH)	Virginalis	Barubou
		Hunto	Rhodia japanija
Mones	Length	Cheston	Essa cada v
k maga	William	hoku	Chrysantheman
K =len	Red plans		
hante	Alon copy mer		
Laru-poku	Spring class with noun		
L boohun	Astronatis	FIFTH M	IONTH (PRESENT JUNE)
		Kitu	Chrysonthonous
THEO MO	NTH (PRESENT APRIL)	Ounts	Abot i japou a
iskun		Mosa chiku	Paniso.
	t borry	Chothun	Keta mila s

SIXTH	MONTH (PRESENT JULY)	HINTH MON	(REPLY NOVEMBER)
Ecku Omoto Nantan Clie hon	Chee and name  \$\hat{E}(m_{e}) \cdots_{em} \cdots  \hat{V}(m_{e}) \cdots_{em} \cdots  \hat{V}(m_{e}) \cdots_{em} \cdots  \hat{E}(e) \cdots_{em} \cdots_{em} \cdots  \hat{E}(e) \cdots_{em} \cdots_{em} \cdots  \hat{E}(e) \cdots_{em} \cdots_{em} \cdots_{em} \cdots  \hat{E}(e) \cdots_{em} \cdots_{e	Compiler Survey Com 2 Survey Ch shout	Clay and common  Notes on  As T is process  Y is not to be  As a rankly  William
SLVLSTII	MONTH (PRISLNT AUGUST)		
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The following list of flowers, the use of which is prohibited for special occasions of ceremony or congratulation, is arranged without regard to the months to which they belong. The employment of such flowers is deprecated at any season, without reference to any particular month, unless no other flowers can possibly be obtained. The reasons for their rejection are not always very clearly defined, sometimes the objection to to the form, sometimes to the colour, occasionally to some supposed poisonous property, and often

to what soons little said than traditional superstation or caprice. It is not surprising, therefore to find these objections disregarded at times by certain masters -

# LLOWERS PROBBITED FOR FELICITOUS OCCASIONS

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Ranking highest in the above list of felicitous flowers, the following seven are considered as far a traffic those for ceremonies and congratulatory occasions -

The Aids or Chrysinthemum, to which is given the fancy name Choju-so, meaning Ling listing Plant, on account of its growing through all the four seasons.

The Survey, or Natcissus, called by the fancy name of Invo-so, or Plant of the Two News, a name given to this flower because it comes in the Winter and lasts till the Spring of the following year,

The Montific or Maple, funcifully called Polong, or Promodify ling Plant, because there is a popular superstition that it absorbs all poison and infection from the air.

The Sakura, or Cherry, regarded in Japan as the king of flowers,

The Botan, or Tree Peony, lancifully named Fishiggroon, meaning Plant of Wealth and High Rank. The peony is said to be the queen of flowers in China.

The Onode, or Rhodea japonica, much honoured because, unaffected by heat or cold, its leaf remains strong and green throughout the year.

The Fuji, or Wistaria, fam fully called Nikeon meaning Plant of the Two Samons, because, appearing between the third and borth months, at belongs both to Spring and Summer. Though much howeved and used for felicious occasions, the wistaria must not be employed at weeldings on account of its purple hue, this being associated with mourning.

In addition to the alone seven flowers, the Kidatsubata (Iris kevigata) also takes high rank, but on account of its purple colour, like the wistaria it is prohibited for weithing coremonies.

Hitherto attention has been directed to the principal flowering plants and trees of the country, and to the degree of esteem in which they are individually regarded, especially with reference to patiented months. Many floral compositions consist of combinations of two or more different kinds of gowth. The manner in which different spaces are combined is best explained when the whole theory of the Japanese methods of arrangement is discussed in a later chapter. But apart from the manner of grouping them, there are certain perjudices in favour of and against different combinations of material which require mention in the present context. The following is a list of a few of the suitable and unsuitable combinations of flowers—

#### APPROPRIATE COMBINATIONS

Mata (Pinc)	with Chicken (Resemble)	Cor or acti (New sich Ub)	with Surrat (Nacionis)
Mitor (Pinc)	with Arkert bry-authonomy	Ziacan produiti	with 3 in strip. (Donntus supre-
Law et (William)	with Airs at J Nice society		less J
Montys (Maple)	with Ar/a (Chry-miliconom, white	rearry protection by male)	with 5 are (Excluse across)
Prof. d.s. IC smaller t	ner vellow)	Holm on (White Utom)	unti Amendes pulcolata obe- unales

# JAR INGEMENT OF FLOWERS.

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## OF BUILDING ARTE COMBINATIONS

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or Scattler on the	dim - t	Wash (Happine)	with Autor (Challel)
16 B	Date of	2 milk pyroci	with Zoro parchalp Owner Although paying a
n promite	e i procedula elle- cedia		
* Bullion	(Linner random)		Yes, we Confirst to emented

All of the above combinations, both good and bad, are of trees or plains which are in bloom during the same month. They are, there fore, combinations which are practicable without violating the rids as to seasonableness. Those which are classified as objections able are seconsidered therefore, for reasons other than that of seasonableness. Sometimes the objection is breed upon two close a resemblance in form or colour, in other cases, similarity of species or of locality of production, healing to redundancy of expression in the composition, is the deterring cases. The peach and the cherry, for example, being both lowering trees and somewhat similar in character, are not considered suitable in combination.

## HISTORY AND THEORY

EFORE proceeding further with an explanation of the Horal Art, it may be of some interest to enquire into the origin of a cold so concostly inflat in its includes a superior of the control of the inflation followed in Europe. Jupus so business, duals or in an Indian and religious origin. The doctrines of Buddha, depresating as they did the wanton sacritic of animal life, are said to have suggested the gathering of flowers holds to rapid destruction in a tropical climate, and producing their variable by a real for persentation. It search a said to have suggested the gathering of flowers holds to rapid destruction in a tropical climate, and producing their variable by a real way for strain. The said of the country with the adoption of the Buddhast faith both is a put of us ritual flowers being placed before the Buddhast spirits, and also to provide a pious pastime for the priess. In berdigion of Sakya Munit, as is well known is a hold Japan through China in the seath century, and certain China spirits are munifored as the first in alter of the art of animizing, flowers in Japan. It also appears that the callest native positioners in this country wire Lamous priests, amongst whom Shotsku Laishi son of the Lupi (or Yone), and Medo) Shonin, are particularly mentioned.

Those primitive flower compositions were however, of a more academid and, at the same time, of a more extravagant character than those of the art as it because afterwards modified and developed. They particle more of the nature of a Western bunch or nowagay, being crowded in arrangement and miscellaneous in substance, they also lacked in the server conventionality of later methods. The style of composition adopted still survives under the name of Ricklor, meaning Erick Flower Arrangement, and is used for thourse placed as religious ornaments or obtaings before shrines and tombs and as a vortice decreation at marriage economics. An approach to symmetry was a governing feature in the most elaborate of such compositions. Branches of blossoming trees or foliage were employed, to form a vertical central masse, and other thourses or bunches of beliage were dispussed on either sale in halmning groups. The idea of unparting graceful and har monitous curves to the different lines of the composition was as yet only partially devebeged. Unlike the later and more refined flower arrangements, this early style was remarkable for the mixture of a variety of different material, as many as twelve or more species of plants and trees being employed in one design. The chief lines of a composition generally seven in number were formed of branches of different growth of which were in bill leaf or thour and others purposely light and sparse in character. Large haves of other plants were used at the base or connection of these various branches to hide their banciess and carried attention was given to the bender and curves of these barves or so reveal their front and back surfaces in a well balanced outrast. The shape and disposal of the holious or openings in a floral design received as much attention as the principal lines. Terms such as — walley, "grottof" and preparative distance, were applied to these openings the fancy that a natural landscape was represented being always to pt up. Even in this comparatively ancient development of the art, the proportion which the Boral composition held to the vessel which contained it was twell by rule a grantice which has followed in all later arrangements.

A special branch of the Ribblar style, which approached to a kind of miniature, and ming was applied to the ornamental use of thisk stules and branches of trees and state plants arranged in broad shallow vessels with an admixture of small rocks and stones. The minimum of pointraying and suggesting landwage, which to the Jupanese is present in every class of floral composition, is, in this particular style, patent to every observer. This had of arrangement, in a somewhat degenerate form may be frequently seen at the present day in floral decorations for large public froms, old behen-covered branches of pine, plant, or maybe trees being the Javourite material.

The Rikkor style possessed numerous rules and an elaborate nomenclature applied to the different members of a composition. Plates XI, to XXI, inclusive illustrate the Aikkor style of flower arrangement. The later and more popular styles, which it is the principal object of this work to expound, adopted, to some extent, similar terms and theories in a simplified form.

The more modern development of the Floral Art was simultaneous with a great fainty for ornamental vases of various kinds, which sprang up under the patronage of the tamors. Recent Voshimasta, at Higashi jama. The impetus given to the manufacture of theice vissels by this Prince, chiefly owing to his inauguration of the Tea Ceremonist and other politic accomplishments, was accompanied by an austere refinement in the methods of arranging flowers. It was mainly with the object of adaptation to the Tea Ceremonial that the first modifications in the Flower Art took place, and the chief reformers were the

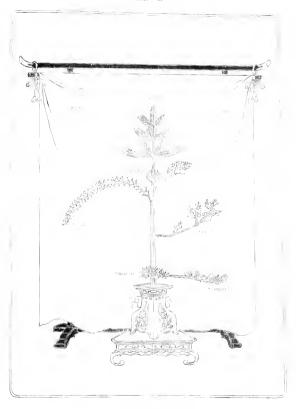


DIAGRAM OF KIKKUM LINES





STRAIGHT RIKKBA ARRANGFMENT, SHLY STYLE,





STRAIGHT RIKKWA ARRANGEMENT, GIO STYLE.

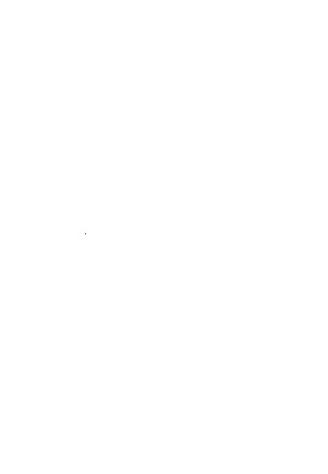




STRAIGHT RIKKBA ARRANGEMENT, SO STYLE,



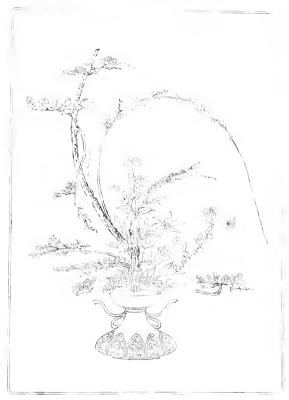
BENT RIKKULI ARRANGEMENT, SHIA STYLL





BENT RIKKULI ARRANGLMENT, GIO STYLL-





DENT RIKKULI ARRANGIMENT, SO STYLE.

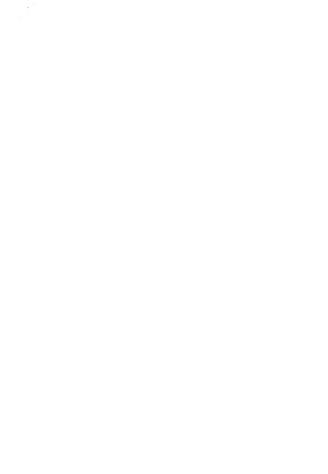


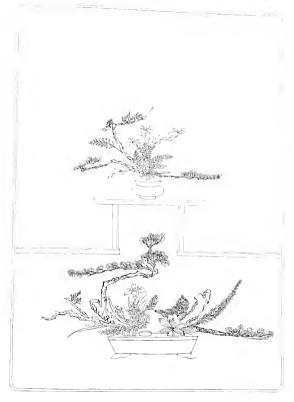
RIKKICI STUMP AKRANGENDAT (PIUM DINI AND CAMITLEO)



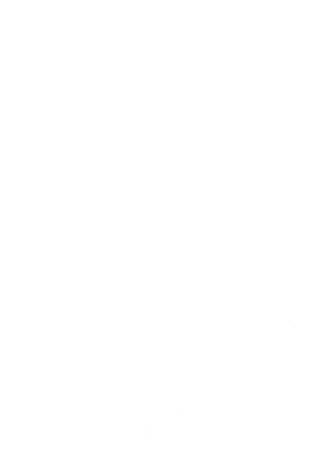
PLATE XIX.

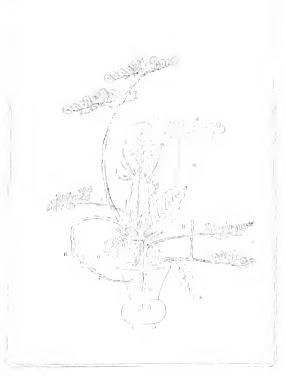
RIGHT DOTHER STAIL ARMANAMENT OF USE HAS DOTHER STAIL





KIKARA COMBINED STUNP ARRANGEMENT FOR SHELVES.





RZAK'B'T DIAGRAM OF ELLOIS



Chapter, or Professors of Tea. Sen no Rikin, Senke, Sekishu, and Enshiu, who were four of the principal flower designers of the Ashkaga and subsequent periods, were at the same time tamous professors of the Tea Ceremonial. But the affected simplicity which ruled the Tea Room did not give full scope for the everytee of great elaboration in flower compositions, and other less austere forms of arrangement were developed, saited to the larger chamblers of the mobility, but lessed upon the principles which had thus been imagenated. A distinctive character and special proportion are given to flower compositions, as this finally classified, according to the particular class of chamber which they also no the rank of the person in whose residence they are used.

The arranging of flowers has always been regarded in Japan as an occupation befuting learned men and Investic and though the halies of the aristocracy have practised it, together with other politic arts, it is by no means considered as an efficient accomplishment. Among its most enthusiastic followers appear the names of noted priests, philosophers, and even famour statesmen who have redired from public life.

Mixed up with the theory of the art, and imparting to it at first sight an air of audintness and mystery, is a considerable amount of Chinese philosophy, together with many traditional superstitions. Ideas of good and evil luck control both the selection of material and the manner of arranging flowers for special occasions. A arious virtues are attributed to the professors of the art, who are considered as belonging to a sort of aristocracy of talent, enjoying privileges of rank and precedence in society to which they are not by birth entitled. A religious spirit, self-denial, gentleness, and forgetfulness of cares, are some of the excellencies said to follow the habitual practice of the art of arrangement of flowers. Philosophical classifications are resorted to for the purpose of distinguishing the different parts of floral designs. Thus Earth, Heaven, and Mankind are names employed in some styles to indicate the parts of a tri-lineal flower arrangement, Earth, Fire, Water, Metal, and Wood being used in the same way to designate the members of a five-lined design. Other Schools apply, in a similar manner, the names of abstract ideas, such as the five orders of Japanese versification, or the virtues of the human heart. The different methods of nomenclature are numerous, and would appear to have been adopted by the rival Schools principally with the object of imparting an appearance of originality and mystery to their own particular versions of what is practically one and the same art.

Again, the male and female principles so often referred to in Confucian philosophy are constantly applied to distinguish contrasting forms, surfaces, or colours in composition. It has ever been a favourite fancy of the Japanese to apply distinctions of sex to inanimate nature. In natural scenery, and landscape gardening, it is customary to discriminate between \*\*\*split of lands cascades, \*\*\*moth and f. \*\*\*moth plants and trees, and \*\*\*moth and f. \*\*moth rocks and stores. The distinction is not so much one of individual and separate quality as of torms placed in combination or contrast, and regarded as \*\*moth or female in respect of one another. Thus the main territion of a waterfall is considered manuface, and the lower fall in possimity formation. In like manner, tooks used in gardening have no distinguishing sex, miless they are used in jours or groups. In the case of two stones of different character placed side by side the one of bolder and more vigorous shape will be called the male, and the other the f. mod. store. Curious as such funcies may seem, they are of considerable value when applied in the arts of design, their observance helping to produce that harmony of well balanced contrasts which should pervalue all artistic compositions. Nor are such ideas, indeed, quite foreign to certain branches of Western art. In architecture, for example, it is common to attribute \*\*muth\* and founds characteristics to the different colors of classes architecture.

In the Floral Art the idea of sex is applied to contrasting forms, lone and short, large and small, angular and round, as well as to different kinds of growth, and to various colours in combinations. When a flowering tree is used in combination with a plant, the tice is considered as male, and the plant as f male. With blossoms, but's are regarded as female, full flowers as male, and over-blown flowers again are classed as female; the time of full vigous receives the male, and the periods of weakness the female character. A similar fancy is applied to the different surfaces of leaves and to the different colours of flowers. Among colours, red, purple, pink, and variegated hues are male; and blue, yellow, and white are female. The front surface of a leaf is male, and its under surface is Emale. With flowers, the different forms of bud and full blossom, and in the case of leaves, the two surfaces, lend themselves easily to such distinctions; but berries seem to have defeated attempts at sexual classification, until Enshiu, one of the masters of the Flower Art, after observing the bulbul bird pecking at the fruit of a tree, devised the method of marking certain of the berries in a floral composition as if pecked by birds, and thus creating a dual character,-that of square and round. The male and female principles are also applied to the different directions of the stems of a composition, the right hand side and front of the design being regarded as male, and the left hand and further side as female. A stem on the left side of a composition turned to the front and back to the right is said to have male character, while to one on the right bent back to the left is attributed female character.

Beside sex, the different colours in flowers or leaves are still to have an order of rank. This idea of rank is applied principally to different colours of the same flowers. With most plants the white flower takes highest ands but ther are exceptions to this rule. The yellow chrys-inthemum takes precedence of those of any other colour, which peak blossoms the pake pinh, colour ranks first, though there exists a rich red specimen of great beauty and rarity. In the case of other flowers the colours taking the highest rank are with tries a purple, with camellias, red, with wistarias, lavender, with peomes red with valerants yellow, with convolving dark blue, with kerrass, yellow, with kiknes, light purple, and with bespectives pink.

The Endru style was originated by a retainer of the Shogun Iyeyasu, called Kobori Totomi no Kami. He was a distinguished professor of the Tea Ceremonial, and became to achieve of this accomplishment to the Shoguns herr, Iyemistu. Compared with some of the other styles, that of Enshin is characterized by a greater degree of artificiality or artistic affectation, and this makes it specially adapted for the purposes of analysis for and a thorough explanation of the principles of the art.



## LINEAL DISTRIBUTION

N analysis of Japanose, flower arrangements show, that the law on the sound comply the different stems or branches form the basis of all composition. While the property of the decentions are merely combinations of masses or colour in which blossoms and beaves alone play a part those of Japan are symbon, designs in line, in which every individual stem flower and bod stands out disturbing careof foliage in architectural panels as followed during the middle ages in Furger.

The surface of the water in which the theory and placed is technically considered to be the soil from which the thoral growth springs, and the designer must here concey the impression of stability and strength. However, good the upper lines of the composition may be, a weak springering at the base deprives them of life and vigour, for it must be remembered that not thowers alone are displayed, but thoral growth and vitality are to be expressed in the designs. The direction of the stems at starting need not be strictly vertical, but, if curved, the curves employed should be strong ones, and all weak bends and angles should be avoided. As a composition consists of several man lines at follows that there will be several lines of springeries, or origin. In some cases, the springering lines are all united from below the surface of the water to a point some distinct above, after which they separate in tangental curves in different directions, in other cases, each stemshim is kept distinct throughout, being separated from the others inmodilately from the point of origin.

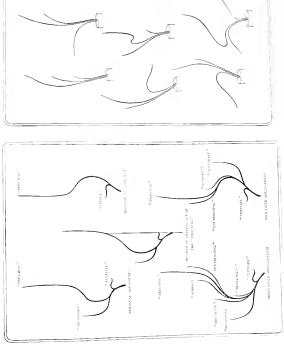
In the distribution of the pennepal lines of the composition from the point of their obtains a loaline of a more subtle kind, which is at the same time productive of a pleasing variety of form. Balance and harmony without a petition is a governing principle in this as in other Japanese ares. The lines of each stem, or it cases where minerous scheder stems are combined, the central lines of each group of stems, receive first attention.

The triple areangement—by which is meant that governed by three prevailing lines, may be taken as the original model for all arrangements (see Plate XXIII v.).

The three lines of such compositions may with sufficient folelity to the more quantitative more aclustre. It called Dencyhl Scondory, and Technige. The Principal is is name implies, is the control and longest line of the design, and this is made to ferm a double curve with the upper and long extremines nearly vertical and in a continuous line the general shape thus assumed being that of an archive low. The Scondory should be alound half and the Techniq about one quarter, of the length of the Principal supposing all to be straightened out and these two lines are arranged on different sides of the Principal in graceful double curves of varied character. As a general rub, the Scondory lists a more vertical and the Technique are now lateral toolews, the terms being on the outside of the archivel law formed by the Discopal, and the latter making a counterpoise on its hollow side. A combing as the hollow of the Discopal faces right or left, the arrangement is called a right or bit composition. By changing the discion and giving a different character to the curves of these three lines a great number of designs are produced. Some of these are shown in Plate XXII is the more violent curves being favoured by the Elission School.

To produce a five lined arrangement, two additional lines are introduced between the three previously named. The one placed between the Demopal and the Secondary is called the Support and that between the Demopal and Testiary is called the Sub-principal, The Support, in its length and value, approaches more to the Secondary than to the Dimipal, while the Sub-principal, as its name would imply, in size and importance approaches more the Principal than the Entange. In this way, it may be observed, a proper lineal balance and harmony is obtained. For supposing figures are used to indicate relative size and importance, and supposing the three elementary lines to be valued 4, 2, and ), according to their respective lengths and degrees of importance, then, to preserve a proper balance with the addition of two extra lines, that introduced between 4 and 1 should be longer and nearer in value to 4 than that between 4 and 2, which should approximate more the dimensions and character of z. These additional lines, besides having different intermediary lengths, have special curves given to them, and are arranged so as best to fill the intervals, with due regard to variety and balance. - In the seven-lined arrangements, two more extra members are added, one called the Side-line and the other the Trunk-lin. Their lengths are about intermediary between those on either side of them, the Side-line being placed between the Sinffort and the Tertuary, and the Trunk-line between the Sub-principal and the Secondary,

The different members of the above lineal arrangements have curious fancy names



LINEAL ARRANGEMENT OF STEMS IN FLOWER DISHANS



bestowed on them by the different Schools. For the triple style such classifications as that of Enther, Mother and 8.7% or that of Harrie Inset' and Marker I are used and for the five-lined style the terms Gater, Neeth, South, Ent. II A or Enth Fir. II Is a Marker I and Sunctional School and sometimes Fiber, Neeth, South, Ent. II A or Enth Fir. II Is a Finder School apply the following curious ideas to the different lines in an arrangement namely —The Hart Hilp, The Grack School properties the different lines in an arrangement stituents which should implie the designer in his treatment of the different lines. This school maintains that there are three series of arranging flowers. First, the art of giving expression and feeling to compositions, Second, the art of showing the character of the materials, whether plants or trees. Third, the art of keeping in mind the season and occasion of the arrangement by avoiding incongrouss condinations.

The general term of the above groups of three two, and seven lines depends mainly upon the amount of curvature given to the Dringpal or centre most line. In the simpler and less affected styles the lower Most curvature of the Dringpal is slight and strong but in the more exaggerated compositions this governing line is boldly bent side

ways from a point a few inches above the springing, and turned in a spike curve back again so as too bring the upper extremity vertically above the base, and to preserve the centre of gravity of the whole. The general form thus imparted is, as mentioned above, somewhat like that of a strong bow. From such a shape the transition is not great to that produced in the arc of a bow by drawing its string, a more violent lateral curvature with bese workal height being produced. This latter character is given to the Drincipal chiefly when used in positions where two much height would meet with actual or optical obstructions and be detrimental to a good effect.

Such treatment is often followed in thoral arrangements placed below a shelf or in front of a hanging patture which must not be hidden. This modification in the character of the *Drincipal* necessitates corresponding changes in the direction and curvature of the other lines of the composition.

Up to the present, slight or violent as may



to the scale of cutting appared to the Principal, it has been always presumed that its accord to classes that it the direction of a line joining its lasse and topic—is vertical. Thus appears to this if composition enclosed in a right angled triangle, such triangle pould be struck, our in point with the hypotenise, corresponding with the Principal

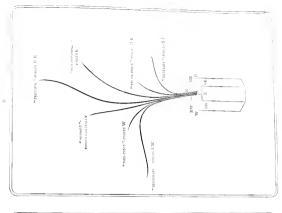
proble by statum, problem of the problem of critical and problem of the class that it does a problem of the class that it does a problem of the class of flower tranging ments in which the Proceeding to the composition has a horizontal or almost horizontal due toom and, suppressing a tridineal group of this style enclosed are right angled through the help of more of the triangle would be horizontally (see Fig. 1). This latter style is chiftly applied to flowers arranged in honoring

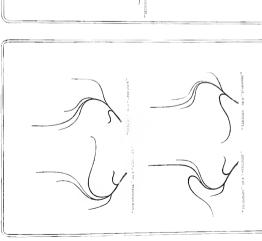


photol on raised shelves, the intention of such compositions being to suggest thoral growths on the edges of lifts or faints which has over his raily. In such elevated arrangements of this happens that one of the airchary has on the sale towards which the Principal bands over receives a decided droop and proportionate lengthening in order to emphasize the droop. Such drooping, has are technically called Possiness. The Missimer character may be imported to either of the airching lines but redundancy must be avoided, and it is regarded as a fatal error to introduce Nicotures on both sides of the Principal. The Nicoture is very much used for floral arrangements in suspended vissely, in tall lambour sass, laxing months in their sides of in recipials placed upon the edges of risked shelves. The prevailing idea in each of these cases is that the composition must suggest the wild growth on the edge of a bank or precipice over which the Streamer droops (see Pitte XXIII).

The above description has been confined to three, five, and sever-lined designs, Sugh line and double line compositions, as well as those of nine, eleven, or more lines, are sometimes, made, but their use is every rare. The double-line form is employed occasionally for the simplest of all flower arrangements, namely, that of one flower and one leaf.

The different lines of a composition have hitherto been spoken of as if existing in one vertical plane parallel to the spectator, but actually, in addition to the directions





PLAIF AAIII



mentioned to the right, left upwards, and downwards, these lines have also directions of varying degrees forwards or backwards. In other words, then e to me points would require a solid and not a plane figure, for their enclosure. These directions are best explained by supposing a bundle of stems placed in a vase of octagonal plan, and designating the eight different facets of the vessel respectively as north, north east, east, southwast south, south-west, west, north-west, then, imagining the south face of the vessel immediately in front of the spectator, and learing in mind that all the stems coincide for some little distance from their origin, the cardinal directions which they take after separation would be as follows (see Plate XXIII a.) .- The Principal bends north east, the Secondary south-east, the Tertury south-west, the Sub-principal, which is between the Directal and the Tertiary, turns east, and the Suffort, which lies between the Principal and Secondary, terminates centrally over the vase. Of the two extra lines used in seven-lined arrangements, the Trunk-lin-bends north cast, and the Sid-lin, bends west-In this manner a pleasing variety back and front, as well as laterally, is given to the compositions, and they are not the flat arrangements which might at first sight be supposed from explanatory drawings. Though designed principally with the object of being seen from a point of view immediately in front, they obtain by the above treatment solidity and variety, and their effect when regarded from points to the right or the left are also taken into consideration,

Certain errors in arranging the lines of floral designs are pointed out to be strictly accorded. The first is that of Groscotting, which is produced by allowing two or more lines visually to intersect one another, so as to form angle.

A similar fault, called *Dissociating*, exists when a stem or twig cuts across its parent stem or branch, but this is allowed for certain trops, as for example the Plum, with which such inter-crossing is a characteristic feature of the growth.

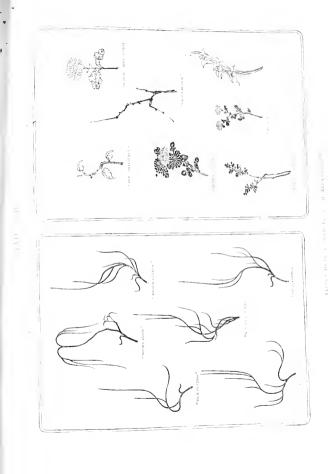
Another error, called *Briallelism*, occurs when two or more adjacent stems or branches are exactly parallel to one another, a fault much aggravated when the lines are, in addition, of equal or nearly equal lengths.

Window-culting, so named after the curved or cusped windows of the temples of the country, is the name given to an error occasioned by allowing stems to cross and re-cross in curves so as to form loop-like openings.

Lattice-cutting is an exaggerated form of Cross cutting, and this defect occurs when several stems cross in parallel directions so as to suggest the appearance of lattice work.

Another fatal error is that of employing the Pouble streamer, or dreoped branch, or both sides of the same composition. The allower rules of problishion, it will be observed, are nor the most part sidinate to those followed in floral and other ormanical designs in the best styles of the architectural arts, being intended to prevent barsh, conflicting, or redundant effects and to be productive of general harmony of how. They are illustrated in Plata NAPA.

The various directions of line imparted to the stems of plants and branches of trees on the above principles are obtained, first, by a careful selection of suitable material then, by twisting, bending, building together, and fixing at the base, and, lastly, by means of cutting and dippong away deficitive and superfluous parts. Some special methods of manipulation will be alternated considered.



# SELECTION OF MATERIAL

PON the general lines of composition already indicated, flower arrangements are made, sometimes with one species of tree or plant alone and sometimes with a combination of two or more species. The use of many different kinds of flowers in one composition, though followed in the earlier styles, is opposed to the principles of the purer styles afterwards developed.

Combinations of two or three different species are, however, very common, and epecialny applied to arrangements in vessels having two or three opinines. In all compositions, single or combined, the special nature of the different materials employed is carefully kept in mind, anything at all suggestive of the mappropriate being most scrupidously avoided. Important distinctions are made between trees and plants, and between hand and water plants. The locality of production, whether mountain, moor, or river, considerably influences the arrangement adopted. Each flower has us proper mount or season, and many flowers which are common to more, than one season have special characteristics of growth, or of form, during the different seasons. These points of distinction are carefully studied, and are expressed in the artificial arrangements, within the limits of the art. Second flowerings, or flowers bloming out of their proper session, are distanded in flower compositions. As an example of this may be mentioned a late kind of peach bibosom, appearing in the 'summer, which, beautiful as it is, may not be employed, because the peach blossom is specially a flower of the Spring time.

In arranging two or more species in one composition, variety must be sought by combining branches of trees with plants. In the case of three lines being used, the branches of a tree should never be "supported" on both sides by a plant, nor should a plant be placed in the centre with a tree arrangement on either side. This fault is called by a term which will be better understood if freely translated as sandouching. In a

triple arrangement at is plain that two branches of the same kind of growth must be used, but the  $\epsilon$  must album and not straking the remaining one. As an example of a defective arrangement in up be taken a composition with irises ( $f_{c}(m)$ ) in the centre, and branches of added and camellia ( $f_{c}(x)$ ) on either side. A correct composition would be one with a plant leanth ( $f_{c}(x)$ ) in the centre, a pine branch ( $f_{c}(x)$ ) or one side, and a bandhoo stem ( $f_{c}(x)$ ) of the colors. For examples of the above correct and incorrect arrangements so Plate XXX.—Some Schools allow occasionally the violation of this rule, and permit the opportuge of a tree on either sole by a plant, provided that the tree is a mountain tree and that one of the plants is a band and the other a valley or water plant.

The above rules were no doubt made principally to prevent the weak and insignly arrangements likely to be produced by the careless violation of the principles which they expense especially in the hands of the fine speciment. Plants, as before mentioned, an regarded as tende with respect to trees, which are considered made, because the former are weaker and more graceful in character than the latter. A shender plant flanked on either sake by tree branches sould give a weakness of effect to the centre of the composition, and the reverse arrangement would give too much strength to the centre and weakness to the sides. In addition to this such arrangements would have a more or less symmetrical character, and symmetry is dislated throughout the whole of the art under consideration. Like most adstanctly rules, such directions were often departed from by the more advanced professors, and then, are even recognized exceptions which are universally admitted as correct. For example, two kinds of pure branches may be used together with a plum branch in a triple arrangement. Also in foodbe compositions the willow and campella are used together, and the Glora argentar is often employed with the Nerisia feetale.

As previously stated, the branches and foliage of evergreens, and even of deciduous trees, are much used in floral compositions, the arrangement often being without a single blossom. It is, however, had shown as a general rule, that no flower-bearing plant is to be employed with feares only, nor must plants or trees which bear keaves at blossom time be used with flowers alone. The following are exceptions to this rule:—The large hard Chinese orchid has a flower, but it is very insignificant and grows below, and this plant is therefore technically traced as a flowerless one. The Irris jatonicia is sometimes arranged for its leaves only, before the flowers appear, and it then receives a special name. The leaves of the Summer narcissus, sometimes called by the fancy name of Goldan pullur. Main, are faded and withered before the flowers appear, and they may therefore be removed and discarded.

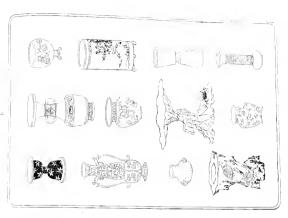
SALERCT COMBINATION OF TRAL AC

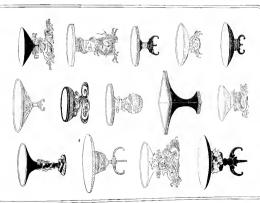


All flower compositions must partale, as much as possible of the sporit of the seasons in which they are used. Spring arrangements should be strong and powerful in fine like the growth of early vegetation. Summer arrangements must be full and spreading, whilst those of Autumn should be spare and lean, and those of Winter, withered and dreamy.

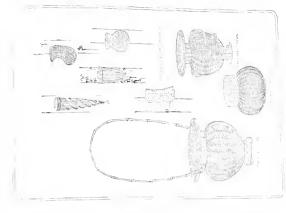
Mention has been made above of certain fatal errors in combining the stem lines of a flower composition, which are to be carefully avoided. There are other fulls in arrangements which concern the distribution of leaves and thours. Large blossoms should not be allowed to occur in regular steps or rows in a composition, and this error is called the Nopped arrangement. Another fault called the Nopped arrangement. Another fault called the Nopped arrangement. In the case of the normal case of the same colour on the case of the case o

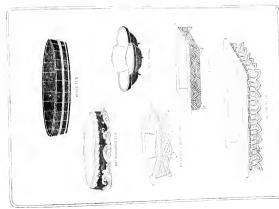
Three distinct stages of viality are observed both in flowers and beaves. In those is, there are the full blussoms, the half open blossoms, and the lads and in leaves, the young green loaf, the full loar, and the reddening or falling leat. In flower arrange ments with one material, as for example with therry or peach blossoms alone, a different character of blossom is selected for the chief lines of the composition. For the Principal, full blown flowers will be used, for the Norodary, half open flowers, and for the Testong, bank are employed. Some designers, on the principle that the half open flower is more powerful than the full blown blossoms, use the half open flowers for the Principal, and the full blown blossoms for the Norodary. Straight haves are considered strong, and early of both leaves weak; the strong dowers should be near the weak haves, and the strong leaves should adjoin the bods or over blown flowers. A flower below a leaf is weaker than one above. In thinning out leaves in a composition, two strong leaves must remain for every weak one.













# FLOWER VESSELS

## STANDING VASES

[12] AVING classified the different plants and trees which supply material for the [13] and see thoral designer, it is necessary to describe the various sorts of flower [13] wissels which are employed for receiving the compositions. The form and character

of such vessels considerably influence the nature of the floral arrangements placed in them. These recentacles are of a diversity of shapes and of different materials, such as wood, porcelain, pottery, bronze, brass, iron, and basket-work. Without attempting to trace the development of the different art industries as applied to vessels for receiving flowers, it will be necessary to refer to the various shapes, proportions, material, and decoration of such vessels, so far as they control or are governed by the floral arransement adopted. The most ancient propiacle used was a long-necked earlienwage or bronze wase of considerable height, and the flower composition placed therein was made proportionately tall. The difficulty of bilancing such high arringements led to the use of shorter and broader vessels and to a corresponding lowering of the compositions. This fact shows that from the earliest times a recognized connection of proportion existed between the floral group and the vessel in which it was placed.



It is important to note that the surface of the water in which the thorees are placed is technoially regarded as the soil from which the growth springs, and the designer must here convey the impression of a stable origin. With this principle in view, and guided also by the necessity previously mentioned of avoiding too great a height in flower

companies of ortiot broad morbined was because the lavourite form used. Of this in [ there is a stope's generally in bronze and varying from a low suiter-like vessel to . transfer it is supported anetimes on short legs, and sometimes upon ornamental eistings terresinting such subjects as rocks, water, spray, or an animal group,

tiples trads of resols, corresponding more to the ordinary vises employed in the West, hiving a cleand oval or exhibitinal hodies, are also much used. Among these the was with tall marror needs are employed for the simplest arrangements, such is in-Parliced in the pic, tearcoms where rules of austrity necessitate very light and quiet flord composition. Vises intended for elaborate flower arrangements are always necessarily of the wide mouthed kind, to cooke in appearance of stability at the base of the flower time. At a of these different vises are shown in Plate XXVI, but there exist a number of other dopos in common use heades several fancy forms which are occasionally employed. With the ordinary tall visc, whether of wide or narrow mouth, the height of the flowers is generally fixed as approximately one and a half times that of the vase. Some Schools mercase the proportion giving double the height of the vase for the floral composition.

### VESSULS FOR WATER PLANTS

Linds employed, called respectively the Sand-book and the Horse Inb.. The Sand-book is a

in plan, made of brong or porcelain, and containing a layer of publies or sand covered with water. The Horse tub is, is its name implies a shallow tide of wood, circular in planand generally lacquered black. Its use as a flower vessel is said to have originated during the exigencies of war time, when a Linious general of a sthetic tastes, in the leisure of a long campingn employed a common horse-tub for arranging flowers in. Whereas it is a rule with other kinds of flower



vises that the water shall not be visible, the water in vessels of the Sand level and Herwe kind is intended to form part of the composition. The idea to be conveyed is that of a broad surface of water or marshy ground, and the plants and trees used are only those which are associated with the propinginty of water. Water plants are chiefly employed, but sometimes plants or tree, which grow on the banks of streams as Wood the sold what research is, moreover, thirdly confined to the sagme consorts of the year when the sight of a bound surface of water is grateful and refreshing to the eye. A data can rule of proportion between the flower con-

position and the vessel is followed when these broad shallow is explades are employed. The height of the floral composition is made about one and a half times the benefit of the vessel, and is not regulated by its height as with the ordinary standing vases.

It is customary with the above-named water books to use fancy fasteners of metal, to hold, or give the appearance of holding, the base of the flower stems. These will be described afterwards when the whole question of first neas is discussed. Examples of Arial books and Horse-tube are shown in PlateXXVII v. A special water vessel requiring mention is that which goes by the name of the Long-boot, not from any particular re-smillance.



in form to a boat, but from the fact that it is very long in proportion to its width, and is made of white wood. In shape, the Long boar rosembles a Narabbbash, and it is used in a similar manner, with sain, pubbles, robes, and water.

Another form of standing vessel contains used for plants is the Well-gram, a sort of box-shaped vessel of worse-stem wood, with a capping piece crossing at the angles ble an Oxford frame, the whole resembling the wooden faming round a fugures well (see Fig. 5). The rostic character of this kind of vessel requires that the flower placed therein should be of the simplest kind. In the example illustrated, a plant called Togrir (Corodendron spannatum) is used in combination with a long slender grass called Susuki (Endarra polymica).

## TLOWER BASKETS.

The famous Regent Yoshimasi is said to have been the first to employ the plained basket as a cooptable for flowers. Baskets, made of reeds, stems of croeping plants came or bandous, of Chinese manufacture, were much prized in Japan, and high light wave presents of the present date the



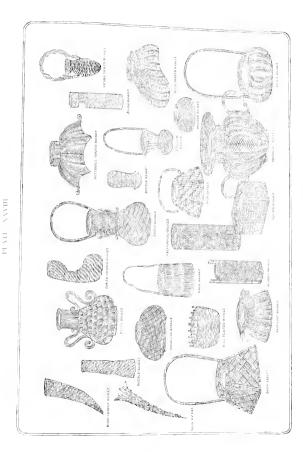
more mellowed with age these vessels appear, the more they are y dued. A Chinese artizan, named Hokoji, is said to have introduced their manufacture into this country. He presented one of his own make to the retainers of Yoshimasa, with a humble request that it should be embellished with an ornamental stand when placed before the Regent - Yoshimasa is said to have been so pleased with its simple elegance that he ordered it to be put at once on the due without any stand or tray. From this it is said arose the custom of dispensing with a tray under Flower-baskets, though used under other flower vessels. A special kind of Flower-kinder, with a large oxal handle arching over the top, is still called the Hokoja shape, from the name of its first maker, and another kind, with a struckt neck and no handle, is called the Reisholo shape from the name of his daughter, Reishoio. The Hobbit-shape basket is shown in Fig. 6, arranged with a convolvulus twined round the handle, Flowers placed in such baskets are fixed in bamboo tubes containing

the water, which are hidden within,

Another popular story, in connection with the use of laskers as flower vessels, is that the famous philosopher Rikhit statued the fashion on the occasion of a wisit to the cherry Ideocons on the bank of the river Kasura, near Kioto, when he made use of a common trout-basker to arrange gathered flowers in. There is a special basker still in use talled cither the Ketenarskrisker or the Trout-basker. Besides the orthodox shapes alluded to, there are various foncy forms of baskers employed in both standing and hanging positions. Of these the tollowing principal examples may be mentioned:—

The Half planted-backet, a cylindrical basket in which the vertical threads project two or three inches above the horizontal plaining, as if unfinished in making.

The Karw out-basks, a hemispherical basket with a frayed top banging over the edge of the mouth, and somewhat resembling the straw collar of a Japanese farmer's raincear.





The Week-tooks, a rudely shaped cylindrical basket with a long handle such as used in collecting the wood of the cotton plant.

The  $Bi_t Ehirslet$ , a small plain basket with a handle similar to that used for early nightshing-bait.

The Hornad-lanker, a basket of tall cylindrical form, with two horn-like projections on the top, as handles,

The Synarc-basket, a basket of simple cubical shape with no handle,

The Long-broket, a tall, thus tube-like basket.

The Socialistical at least of pyramidal shape, having four sloping sides gathered to a circle at the month, and with a high and handle. The name Sosen is that of its inventor. It is shown arranged with thrysauthenums in Fig. 7.

Among special baskets for hanging or hooking may be mentioned the following —

The Horn-shap d-basket, a basket shaped like a bull's horn.

The Creatu-shap d-basket, so called from its resemblance to the body of an insect,

The Butterffeshapaldshald, a basket which has a short cylindrical needs, and a broad arched body curving out to points at the bottom the whole form being suggestive of a butterfly with open wings.

The Hood-shaped-basket, a basket of an irregular oval shape below with a top opening towards one end, somewhat resembling in shape a baby's sock and, to the

I would not man the cold see a It is illustrated 1

is often used. Within this a low flower vase is so that part as seen through the netting of the bisket, and part hangs over the side in a stream r or trail. In all cases flower baskets require an flower stems are placed and this generally condescribed are to be seen in Plus XXVII, and Plate XXVIII.

To Yoshim is a patienting is also attributed the original use of flower vases formed out of bumboo tubes. As first introduced, these were simple cylinders of thick bamboo, cut year the root, about a toot or more in height and four or five inches in diameter, the bottom being closed by a natural division. The facility with which such vessels could be out rate different shap's led to the invention of a variety of forms, each bearing a fancy



and adapted in concern to the form of the sides were taked our and the sides were taked our and the sides were taked our and the sides were taked our to the sides of the side



hashigenhi quan. From month hape in Charter from 2013 edition inches in height with a general condition inches deep.

Area . . . . . Rampant-lion shape . a higher cylinder with -1 - new colorest

 $i_1,i_2,\dots,i_n$  e.da. Singing mouth shape so named to a supply a pair exercise of opening suggesting the induce of the lip super-

If singular galar,—Shark's mouth shape—so called from to the life monomine on a to all bottom of the side aperture.

F , a singular—Named after a Japanese magnesis represented after a cory to  $\Gamma$  -random on account of the low position of the side month

Karam a gara. Chinese-gateway shape a high vase with one of the cl- openings rounded, resembling a Chinese arch.

Gata now gota. While green significantly steps: (iv)) with convol-side opening, somewhat like the above, the name being taken from that of a famour melbed searood, called the HTMLs as great sea.

w νωτ , w τ Named ofter a tribulous amund called A = κ ν + ω τ + ω τ thing like monkey, and said to inhabit labes

(i) Dr (i) trap - a high vas with two small side openings one above the

As the second of the second of

Re-atta-Oarddade-shape resembling the blade of a Japanese oar.

7 - July-Lantern shape, supposed to resemble a stone standard-lantern.

. Indo-yata. - Ray-fish shape.

Divisional Seated hermit shape this vase spreads out at the bottom and has an arched side opining near the top suggesting the form of a hermit's cowl.

Nebr. armegata.—Climbang-monkey shape, this is a high vase with a very long deep cut in the middle leaving two short cylinders at top and bottom.

 $Daibuts_{a}$ -zata,—Scated Buddha-shape, so called from its supposed likeness to a scated Buddha-statue.

Links , ata. - Monkey shape,

Kategrichisgata. Cusped-opening shape—so named because of the cusped form of the sideopening.

Lera gala.—Mantis shape.

Gofin çala,-Five-storey-shape, a very high vase with five side openings,

Hickorgala,—Icicle shape, so called from the leg-like cuttings at the hottom of the vase in the shape of icicles.

Mitsuardie 3ata.—Three leggerleshaps, in this was, the bottom of the cylinder is cut away leaving three legs remaining.

Faskaşe-çafa.—Bird-cage-shape.

Tooke-gator,—Hand-pail-shape, resembling a Japanese hand pail, two-deep apertures being cut exactly on opposite sides to as to leave a handle like strip above.

Tegine-gata-Pestle-shape,

Usu-gata.--Mortar-shape.

Shakuhachi-gata.—Flute shape, a long thin tibe of Lamboo, slightly beat like a native flute,

Hashigui-gain.—Bridge-post-shape, supposed to resemble the newel of a wooden bridge rail, having a deep square slit in the middle.

Modukushi-gata.—Beacon-light-shape.

 $\label{eq:constraint} Ni/me_{GPP} - Two-storey-shape, a vase with two side openings one above the other in abilition to the top opening.$ 

Sanjunguri-gata.-Three storey shape,

Tsurnbe-gata.—Bucket-shape, named after its supposed resemblance to a well-bucket.

Fourthhiligata.—Crane's neckshape: so called from the length and depth of the side cutting which leaves a long thin neck of lumbos suggestive of a crane's neck.

Tsurigane-gata.—Bell-shape.

Aima-gato.—Spinning-top-shape,

Tarai-gata.—Tub-shape.

Horagai-gata,—Conch-shell-shape.

Fishi-mbori-rio-gata,—Cascade-ascending-bragon-shape, a high bamboo wase cut into a long spiral, supposed to resemble a writhing dragon,

14 - Commental cap shape named after its resemblance to a Japanese Court cap.

727 att - Front box shape

A convagant = Two story earth currents hape—so called from square embrasure like sub-openings main the top.

Hatomini-cala. Pigeon brasted-shape, so called from a bend in the lumboo cylinder giving it a pigeon brasted appearance.

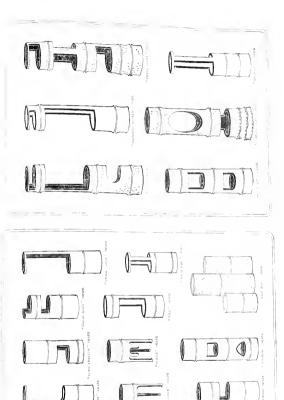
Ridd sangada. Pan-papesshape, a row of small bamboo tubes of different heights field together with cord and fixed on a stand.

The invention of most of they lambor tasses is attributed to different professors of the Fra Ceremonial. As will be proceived in the above fist, assisted by the illustrations, the breadth, depth and roundness or supraemess of the side apertures, as well as their number, and the total height of the vase, suggest the names for the different vases. Many of them are provided with a incular nail hole on one side, near the top, for hanging purposes and such vessels can be used at option, either hooked to a nail or standing upon the floor of the above. The tall kinds having open tops are invariably used standing.

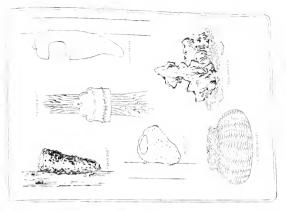
Another variety of hamboo vase not previously mentioned consists of three or more hamboo cylinders of different heights attached in a line, and named The Rewest-poles, after their resemblance to a row of pile heads. Many of the above mentioned bamboo vases are illustrated in Plates XXIX, and XXX.

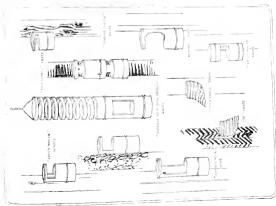
There also exists what is called the *Terdant hambos raw*, being a vase of one of the above shapes, freshly out from a growing hamboo stem, with twigs of green leaves remaining on it. In such a vase the intermediary knots or divisions are left intact, and small apertures are introduced in the side for filling in water and other preservatives against speedy withering.

Japanese flower vessels may be broadly divided into three kinds, those used for stanling upon a dais, table, or shelf, those intended for hooking against the wall or against a pillar, and those suspended by chains or crofs from a ceiling or beam. The vessels intherto described belong to the danding kind, with the exception of some of the baskets and certain of the bandon vases just enumerated, which can be used either for

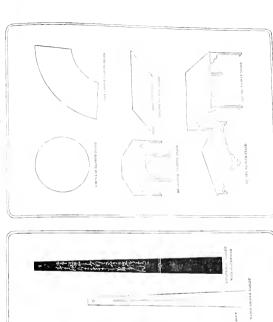


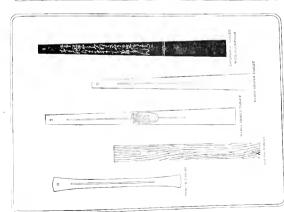














Storm on the first t bungach shark (1) is a face t to u. Find  $t \mapsto t$  and  $t \mapsto 0$  of t or t those which are find  $t \mapsto t$  or t or t or t or t and t bullet t of t or t orepresentation of t or t or t or t or t or t or t or

#### HOOKED VESSELS

The latter than the control of the c



with a two copions, the absence of thins—below agrees the method of no. Among the hardson vives (the cot his resign and with narrow side apertures, such as the  $E_{\rm cot}$  and  $E_{\rm cot}$  are greated being that of thours hanging over a diff. For no renormalizer a sever, and costs which discussed one distribution shape are pressed one as among which any being monitored, the  $E_{\rm cot}$  are pressed one as among which may be mentioned, the  $E_{\rm cot}$  are pressed one as among which may be mentioned, the  $E_{\rm cot}$  are are golder shaped cardinavare particle by fishermon for holding the extensive the  $E_{\rm cot}$  are and the  $D_{\rm cot}$  at  $E_{\rm cot}$  and  $E_{\rm cot}$  are are also sometimes can trunk the extensive form for holding of a piece of decayed wood holdowed out as a case. The treated is also a favorative form for hooded varses the month being sometimes can in the side and sometimes at the tope. It is said to have been first used for flower arrange means by the philosopher Kikin who one extemporation at formal of singurant press at the tumple of Somiyassich are Toskin.

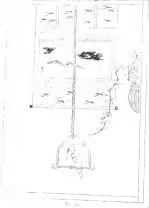
As previously monitored many of the woven bask is employed as flower vessels belong to the booked class. These arto be found described under the head of flower baskets, and as

illustrated in Plate XXX.

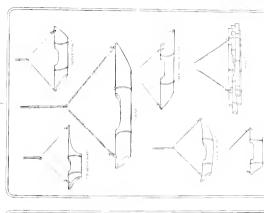
As a background to the Hold it is sole and originally metaled to protect the pillar or prepared wildssurface from statining or abusion, narrow oblong tablets of wood are often used. They are sometimes made ornamental, being lacquered and instribed with verses in gold letters. Some are plain oblong tablets about four inches broad and three or but bet

long other is in Ige shaped tapering towards the top, and others have curved sides. They in 100 fell with clear, narrow slit down the middle for shilling to different heights over the recording region of the properties of the side of pullar, and to which the floor ray of a hooloo! In some cases these tablets are larged in the middle to allow of bolding up when out of these. They are often made of segments of lambdoo flattened out and pulsable or late pulsable in the middle of large red 1 xamples of these hanging tablets may be seen in Plate XXXI.

#### SUSPENDED VESSELS.



from above by a connecting rino and single chain. The other kinds being of more clongated form are hung from both ends by double chains or cords. The simplest of these are bumboo tubes splayed off at the ends, hollowed out in the middle, and hung horizontally, so as to suggest the form of a boat or punt, others are of bronze, shaped in exact resemblance to a ship or junk. Yoshimasa is said to have conceived the idea of boat-shaped vases whilst observing children sailing toy boats filled with flowers. Another story attributes the first use of such vessels to the famous philosopher Soami, who on a hot summer day, to please his patron Yoshimasa, took a bronze vessel of accidental resemblance to a boat, and by his manner of arranging the stems of the flowers therein, conveyed the



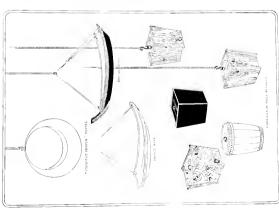


PLATE AXXII.



an anchor of black metal benging to the side, the Biolofes role-least, a bout of metal basket work. Also a curved cane work tray, oblong in shape, hung from the ends, and carrying in the middle a little boul of flowers, is sometimes used.

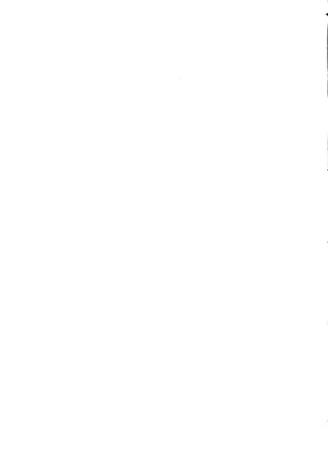
An important theory in local arrangements is, that they ought always to be suspended in an electrical position, both with a view to preserve the idea of a floating

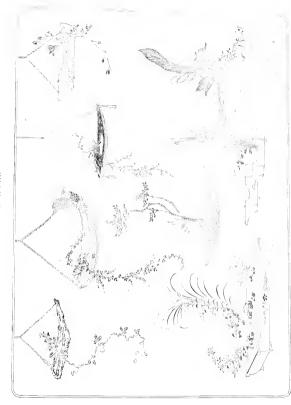
superior and an absence per verifite persibility of seeing the water which they contain. It is light to be a get a violation of Liste to allow the water which is necessary for perserving the plants in a flower beat to be seen because water visible within a sline would be suppossible.



of a baking or wrecked cosed and would be consequently considered unlucky. Sometimes the idea of a stranded or beached beat is purposely conveyed by a flower vessel which is placed upon the data instead of being assigneded. In this case the vessel should be raised upon a stand of some kind so as to place its upper surface above the eye level of scated visitors. Such standing boarcases are supported upon two wooden rollers or upon a light frame of cross pieces. Before leaving the subject of beat-shapes, allusion must be made to a standing vessel called the Lorg-host which is sometimes employed for tablorate arrangements of plants and grasses. This vessel appears to be called a feet simply on account of its narrow length and the fast that it is made of plain white wood. It resembles a Asindencyl, being an oblong tray-like vessel with short legs,It is free feet long and about one foot wide and is only used for very large recesses onspecial occasions. The bastevases described above are illustrated in Plates XXXIII andXXXIII

The classification given refers only to the different shapes and sizes of the bott like vascs. Other terms are used to designet the manner of hanging the vessels and of arranging the flowers within, so as to convey different natural ideas. The three principal arrangements are those of the Outcoard downdoday, the Homeword boundoday, and the Soft-myor. The ideas has there are other designs known as the Distant-dody, the Socially-stading-stay, the Readmode-day, and the Branch-dadwords. These shifteenst funcious are conveyed first, by the direction, right or left, and backward or forward, given to the provided the vessel, and secondly, by the distribution of the different lines of the thower composition. Even the length of the suspending chain and the distance or possimity of





PLVIE XVVIII

The later of composition are shown in a skeleton form in Plan-XN, U. On the hinguing loop was will be considered afterwards when the considered on the consistency of flower an ingenents in a chamber is discussed.

Supported court (and G ) by G are often used in pairs hing over a pulley by a thick allowed G in the tradecter allowed to rest on the floor, or in some cases, upon a frame dissigned in matrix a of the rading or boxing round a well, and the other is aspected in the m

To Ribu is surfluid the first use of such those research, the fidea coming to bur whilst be was observed a convolvable retaining round the burket of an old well. A profit pair of burkets are secretarily comployed without the pulley and suspending reperouse box, placed balanced on the edge of the other see as to leave only a portion of the lower one uncovered for the new cuton of thours. In this case the rope is arranged in a flat out a random the lower vessel. Burkets, used in this way are always flat sided, to

car us stability but for the ordinary suspended arrangements, exhibited as well as square backets are employed. These vessels are of plans wood of word lacquered black, or of wormstate nor decayed timber. For the most handsome kind in black lacquer a choicin of silver or a real silken cord should be used; to those in codinary wood a plainer cord may be attached, and in the case of the rustic backets of decayed wood, a common high property cover an iron chair may be substantial. Single backets are constituently to be seen standing upon a low table or decayed slab of wood or hung by a single families risd SSP 416 w.N.H.A.)

Percelain buckets and pulleys, although not uncommon are of quite modern introduction, and not according to rule

Other fainty vissels suspended by cords or chains are sometimes employed. Among the hambon visses in Plate XXXV, will be seen one which is suspended by a chain, final lattern. Suspended baskets, distinct from the hooked baskets pecchically described, are not uncommon. Another example is the suspended network lasket previously described. the arrangement from the observer is governed by the style adopted. According to the principles of lineal distribution which apply to all suspended flower designs the Nivamar holds an important place in the above examples. It is in such cases introded to surgest the long bent our which in Japanese beats trails back towards the stem. This fload linmust not be too powerful, as it represents the idea of an our dragging in the water. The contral flower stem stands for the single mast of a punk with or without sails, and the subsidiary stems indicate the other sails and rigging of the vissel. This will be better understood by describing one or two of the arrangements in detail.

Homeword-found-ship. In arranging a beat of thours in this form the prow of the vessel is turned towards the left, which, in superior rooms is the hosts side of the chamber, in order to convey the idea of from coming. The central stem of the floral arrangement is high and full, curving towards the helm so as to indicate a ship in full still, and a Steamer langs over the front side shoping back towards the stern on the right. The above is a favorante device on occasions of reporting for a side ratio, or when a son or daughter-in-law is being received into the kamily. Some say that this method of arrangement should only be employed from noon full dusk.

Outsirebound-days. This is an arrangement exactly the reverse of the former, the vessel having its prow turned to the guests side of the chamber, on the right. It is adopted at parting gatherings, in tolori of wishing geodespeed to those setting out on a journey. It is said that this style of composition should be employed only from morning till moon.

Sing-in-port. In this arrangement the vise has the same direction as the Homework-bound-ship, but the floral design is kept small and straight, so as not to suggest wind or motion, and the Mycamer hangs over the further side of the vissel. Such a disposition of the flowers should not be made excepting during the hours of evening.

Swiftly-sarting step. The direction of the vessel in this design is to the right, or outwards, the floral arrangement is full and bent, but no Streamer is used.

Brank-laden-thip. The direction of this vessel is inwards, or towards the left, and the foral arrangement is kept short and close, and consists of small flowers, such as diskies or carnations, which are not allowed to project beyond the limits of the wase itself. The idea suggested is that of a ship baded with timber or tree branches.

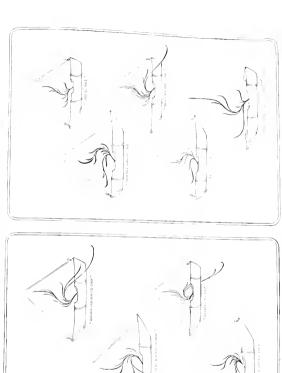
with four loss shoels and no shafts, like a child's toy cart, bearing a small bucket in which the flower are arranged.

#### LLOWER FASTENERS.

The subject of Estations for florid arrangements is one belonging to the technology of the art under consideration. To a great extent however, the methods of testing, are treated as a part of the decoration of the compositions, and as such they are closely connected with the different flower vessels employed and require notice in the present contest.

As before mentioned, the speciments, or point of origin of the thord group, is which holds them is one of the most affinite fiving of the stems or branches in the vissed which holds them is one of the most affinite parts of the manipulation. Ordinarily, the stems are hold in position by small cylindrical pieces of wood fitting tightly across the nick of the flower vices and having a shit wider above than below for threading them through. In wedge shaped berm wider towards the top which is given to the shit, allows slightly different malnutions to be imported to the several branches. The bastener should be trivial about helf an inch below the surface of the water, the level or which is unab to very according to the season and it should not be visible from the front of the vestel. If the vase mod be a happing of one, paper should be placed between its surface and the roles of the fastener to prevent strathling. It is some large monthed vessels and in the Flower back  $\theta$ , the flower stems are, fixed in cone add tubes or buildow which hold the water and the fasteners. Some Schools affect a rootic simplicity in their appliances and employ a naturally tokeds this gir hold the flowers in position.

For arrangements of water plants in neckless vessels such as Strobbook; or sladlow Euler, other sorts of Endown's are necessary, which are hidden below the sand or peblides which such vessels contain. One kind consists of a sheet of copper perforated with holes of different sizes to receive the extremities of the different stems. Another Endown is made of rings or sections of humbers of varying chamaters attached to a wooden board, the stem finding folgment in the sockets thus formed, and being further hidden passion by the pebbles which cover them. Ocasionally a Endown called the Wintfood, and consisting of a spiral hoop of metal placed vertically, is employed.



, the  $J_{t}(z)$  and onestical monster belonging to all elements, the use of this fastener is not limited to an particular kind of plant.

- The Letter factories consists of one or two tortoises in bronze arranged in different positions
- The  $H(\phi)$  explaints is generally a metal imitation of a pair of mandarin duels. It is no cosmolly attached to water plants.
- The Andres factors is specially intended for use in suspended heat-shaped vessels, It is inserted to fix it in a vase representing a stationary ship, as in such a case the underwood hand to visible.
- The Kint sfastane is a metal kintle or dirk such as is worn in the wooden shariff of a Japanose sword, and owes its original use as a flower fast near to a fload arrangement one histly extemporal of by a famous arist animed Orlie, in which, having no other fastoner at hand, be used his kintle for the purpose. The Newtorfastane, the Psychostane a long metal rules with a small lood, the Highlightoner,—an oblong must paperswight, the Champfastane,—an oblong must paperswight, the Champfastane,—as small irow ring and tripost used for supporting the Lettle over the charcoal braider,—three also are all occasionally employed. The principal of the above laste researe distancted in Plates NNNN, and NNNNI.

A special lind of fistener, called by the Japanese Zödzijo, needs separate notice. The native name Zödzijo refers to the long sauvage shaped Jugs of Jamboo Jasket-work which are filled with booklers and liab in facines at the sides of rivers to leads the current and protect the Janks. They are a common fature in river scenery and have therefore come to be unitated in flowar arrange ments intended to be suggestive of the presence of water. The Zulaze tractures are long cylindrical baskets with closed and rounded enable high department of the process of the process of which are laid in shallow Jasins together with ornamental stones or rocks, and besides being decorative they serve to hold the stems of the plants artificially arranged within. An illustration of their use may be seen in Fig. 33, where two are shown combined with the Kierra phymia, the whole being intended to represent a view of the river Tama near which these flowers abound.

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A summary through period of flower view of society of the first of the control of

A lag than the considered horses considering an income of the constant of the

#### TEOWER CHARIOTS

belonging strictly speaking to the class of standing or all ber into right and a mild important to require special notice as the Flower class, which regard not often in



pattures on junted serion, and other decorative objects. At certain both als and processions it appears that large tubs foll of righty arranged flowers were drawn upon whiched charters handsomely ornamined. The slick was adopted for flower arrangements so and display were required. The length of the Policy Colonier to Lorentzeet sex incluses from the lock to the end of the shafes, the which's are about eight on inches diameter, and the flower tub which the chariot carries is about sixteen indices high. Both veines and furnished with salver fittings. The flower compositions are made very full and light. In Proceedings of the Policy Computer of the land high.

A somewhat similar flower is coptacle called the *Halor carrying carr* is also employed. This vehicle is a flat truck



For arrangements in these shallow vessels there are a number of fancy Tistan is in common use which are in many cases merely certain title hisblin contributes just described, luried below the sand or pelables doing the real-dity of holding the stems in position. The principal of these ornamental fast ners are as follow.

The Ilme's distinfution r is an exact counterpart of a ponderous Japanese bit. Its use originated with the employant of the  $Ilme_s$  disk as a those excess, and to this kind of ressel fix use is chirtly confined. The linked tharacter of this fistener allows of its being field red in a variety of ways, so as to have loops of different size to enemd the floors so ms. With the samploons minuteness of detail which characteries the art under discussion, the floral dissigner has classified these different ways of using the bore-bolt, giving names to each bar, plate, and loop of iron and inventing terms for the various methods of folding. The principal variangements are shown in Plate XXXVx. It has so of the  $Ilme_s$  bit  $Ilme_s$  by  $Ilme_s$  is prohibited, however, for floral designs placed in the original variangement in such important reconst, the composition must not occupy the principal posture in such important reconst, the composition must not occupy the principal posture.

The Crabinsteries consists of a metal crab or pair of reals. If one crab be used, it should be disposed so as to contrast in character with the though arrangement, by which is meant, that if the composition be high and powerful, the cash must be placed in a low and undatassive position, but if the though disposed and manting in vertical strough, the crab must be raised in a chubling attitude. If a pair of crabs be used, one must be cleared and the other howeved in position, or, to adopt the quaint phrasodogy of the floral art, one must be male and the other homole. As the representation is that of a land and not a sea crab, this kind of fastener may be used with land as well as with water plants.

The *Harcefortener* is a bronze bare in miniature. It may not be affixed to water plants, and is specially suitable for arrangements of wild plants and grasses, such as the lesp deza, rush, and clearmyane.

The Pair-of-carpfatener consists of a pair of metal fish designed in the position of two carp sporting together. This fistener is, as might be supposed, only used for water plants.

The Pragon-fastener is a metal ornament in the form of a writhing dragon, and,

a to the assembled broad broad braing white chrysanthemiums who stirm in a broaded ship in port.

 the entiment conveyed by the Eularia japonica and Patrinia scalinoafelia arm of together in a small bronze vase.

denoted by a hooked vessel in the shape of a goard containing small chrosanth minus.

the idea suggested by a brong vass engraved with a design of wild geese flying across the full moon, and holding lespedeza flowers.

the character expressed by a bronze vase engraved with a design representing rain and containing a branch of maple.

Scorrete,—denoted by some kind of water plant placed in a bronze vase engraved with the design of a spiders web.

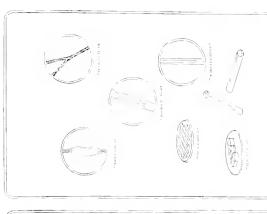
Finitiation,—the sentiment conveyed by a branch of pine, or some other evergreen, placed in a brune was, engraved with the representation of a crane. The crane and pine tree are both associated in Japan with the idea of venerable old age.

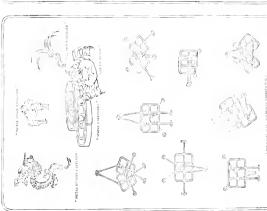
The above combinations, capricious as some of them may appear, sorve to illustrate the manner in which vessels and flowers are used together to express an appropriate sentiment.

Sometimes the harmonious connection between the two is based merely upon a resemblance in the name of both. The clematis for example, is called Tessen (Tetrosen) and because the word Tetro signifies from this thower is often placed in a rough iron vessel. (See Plate LIXa)

The native name for the wistaria is Fnjr, and the bell-like ornaments hung to the caves of temples being called







# IRK NGEMENT OF FLOWERS.

only, to 2 no non-no given as to the style of armagement smited to

In ,  $\alpha$  the 0 of design should suggest plants hanging over a chit, and  $\alpha$  is a non-time to near of derivingle style with or without a  $\delta \alpha$   $\alpha \circ \alpha$ . In vises of the  $\alpha$  - forms  $\alpha$  -country in the side, the lines of the flowers must not cut the edge of the sections.

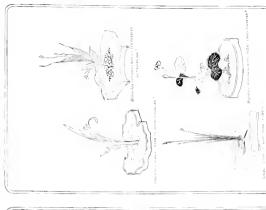
In very self-forms of four secondary with natural scenery in which the treebraness or open migrate position than the plants.

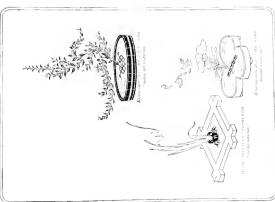


Often the same thourr is used in both mouths of the same vessel, in which case some such distinction as the following exists—Supposing pine branches to be arranged in both openings, a style call of the hill and valley prices is adopted, in which the top branch typescents the pine trees on the summit, and the lower branch those at the base of the hill. The foka of distance must be suggested in the former and that or provining in the latter.

It the lamboo vies have one top opening all two sole apertures a composition called the hill, plain, and softer style is followed. To convey this idea a mountain tree is placed in the top, a land plant in the middle, and a water plant in the bottom opening.

Sometimes an arrangement exactly the reverse of this is devised in order to express the notion of a distant landscape with a mountain lake alove, fields on the hill slopes, and a forest at the lass. In such a composition, the uppermost mouth of the visual contains a water plant, a land plant is placed in the middle aperture, and a tree branch occupies the lowest position. The tri- branch should be arranged high to preserve the advard a near foreground, the land plant, expressing middle distance, may be of moderate proportions, and the water plant at the top must be kept small and cramped in character, to suggest distance.





DIVOKAN SHEMING USE OF FANCY HOWER LASTINERS.

In Cambbias of a recombined, but the composition must be supported by a plant of some kind. Plants alone may be combined, but the composition must in such a case be full and strong to give it an appearance of solidity. To easy replants arranged in these vessels are form a disbell into separate precape with a space between. (See Plates XXXIII, and XLIX), If trees are used, the interval between each champ is technically called the Tathgeybra, and it should be equal to about one or into 6 the beight of the arrangement. If water plants are used in disbell groups, the distance between them is regulated in the same proportion but different terms are used to denote this spacing. Supposing such water plants to be arranged side by side and in a line, the composition is said to be in the Probagonium sysple, but if the flowers are placed one in front of the other they are said to be composed in the Probagonium style, but a curious fancy an analogy is here drawn between the relative position of the plants in such broad vessels and that of 6th swimming or sporting in a lake or stream. The arrangements of trees or plants in water basins whether in single or double groups, must be always more towards one side of the vessel than the other, all formal and symmetrical compositions leaning dished.

In Here tale the employment of tree branches is prohibited, and plants of one or two kinds must be used. With regard to spacing, the same rules apply as are given for Smithstatin.

If a pair of smillar vessels containing floral compositions be used side by side, the flower arrangement in one should be as morely as possible of the same form as the other, reversel, but the colours of the flowers should be varied. For example, one vase may contain red and the other white flowers, with the stems or branches of both disposed in morty similar lines. These symmetrical arrangements are not, however, often researed to.

In Flower charget, it is usual to arrange the seven flowers of Autumn; with these are sometimes combined other Autumn grasses, making the number up to nine or eleven different kinds of plants. Such elaborate combinations, which are not generally allowed in other flower vessels, are from their richness technically called embraiders.

#### WATER IN VASES.

Various rules are observed as to the use of water in flower vessels. In Spring and Autumn the vase should be about nine-tenths filled with water; in early Summer

#### CHOICE OF FLOWER VESSELS.

The Iananese flower artist recognizes a distinct and important connection between the floral composition and the receptacle in which it is agranged. Some points of relationship such as that of the proportion in height or broadth between the two and the distinction between vessels used for land plants and those spatable for water plants, have been already mentioned. But there are other more subtle harmonics in taste and sentiment which are carefully observed. A flower vessel being in itself a work of art may possess different a sthetic characteristics such for example as rustic simplicity, cleeance or richness. Its shape material or decoration may also convey to the imagination various teclings and mental associations. Howers, too possess different qualities in form, colour or growth, and are in all countries associated with special poetic attributes Particularly is this the case in Januar where hardly a fete or postine exists in which flowers do not play a part, and where almost every blossoming tree has some romantic tradition of its own. Apart from the character intrinsically belonging to the flowers themselves, their artificial treatment in the flower art under consideration impacts to them other characteristics varying with the style of arrangement adopted. Thus one composition may be full and luxurious, whilst another design made with similar flowers may be simple and even austere

Considering, then, that both flower arrangements and flower vessels are works of art capable of distinct artistic expression it becomes a matter of importance that the spain of the one should accord with that of the other. This harmony of sentiment need not necessarily be one of complete unison, on the contrary, it is often produced by a well-judged contrast.

By way of illustrating this intimate connection between floral compositions and the vessels containing them, may be given the following ten arisin streams, attributed to certain succidal combinations:

Simplicity:-expressed by rushes and irises in a two storey bamboo vase.

. Is paration, -denoted by a vessel of decayed wood containing a climbing creeper.

"Afficiation:—the character attributed to a bronze basin containing a pine branch entwined by a wistaria.

## STONES AND ROCKS.

In addition to the flowers, vessels, and fasteners, all of which contribute to the completion of a Japanese theral design, stones or rocks are sometimes added to arrangements of water plants and play an important part in the compositions. These stones represent in some cases the large lowdlers which form stepping stones over streams and lakelets, in other instances, they are meant to suggest islands in extensive water scenery. Again, it sometimes happens that land and water plants are used in combination in a large shallow vessel, and then the stones are disposed so as to suggest the deep held or the banks of an adjacent river. Both white and black stones are employed, the white ones being placed near to the thours, and the dark ones in parts of the water where there are no flowers. The flowers are arranged in front of or behind the stones and must not appear to grow out of them.

The chief ornamental stones in a flower lassin are generally distributed according to the favourne triple principle which is applied also to the lines of the flower composition, under the distinguishing designation of—theraton, circli, mandend, conveying in the present case the fide of verticality, herioentality, and intermediate form. One stone is of vertical character and supposed to resemble a mountain, one of flat and nearly horizontal character, and the third, which is placed between the other two, partiales of an intermediary chracter. Other stones of secondary importance are added to set off the larger stones and gonerally to connect the whole composition.

The use of such stones may be seen in Fig. 25, where they are arranged in a large lasin together with wishnild flowers. In Fig. 18, on the previous page, is shown a funcy arrangement in which blecks of charcoal are employed instead of stones.

### FLOWER TRAYS AND STANDS

All standing flower vessels with the exception of the Flower-lankets, are placed upon a square tablet of polished or Loquiered wood, interposed as a protection between them and the surface of the dais or shelf on which they stand. A story is related elsewhere which accounts for the absence of such tablets under flower-lankets, but a very reasonable explanation seems to be that these lankets are not likely to stain or

First, by way jurdy of a play upon the two words, the wistaria is sometimes arranged in a inverted bronze bell, (See Fig. 16).

Certain writers go so far as to classify flower vissels inverding to the seasons recommending, for Spring arrangements bumber cases, because vises, and marrow noted vissels. For Summer compositions, flower baskets, broat stains wooden tudes or other broad-monthed vissels, for Autumn designs, beatvases, and perculan vises and for those of Winter gourd-slaged vises, and narrow noted vissels thereoe exist and set and valuable a receptacle may be it must not be used for holding flowers unless intended for that purpose, jars, jugs, poss, and other intends having special uses of their own should not be employed for formal arrangements. This rule is appeared violated in the axe of astelline pertant flower-vises as the How tank IVAI bank Ivan IFBox-reload. But these on every fitness which custom has sanctioned, and their names have a former rather to the original models from which they are copied. In each case, increaver, there is a special connection in idea between these receptables and the flowers placed in them, so that the result has no element of incongrant.

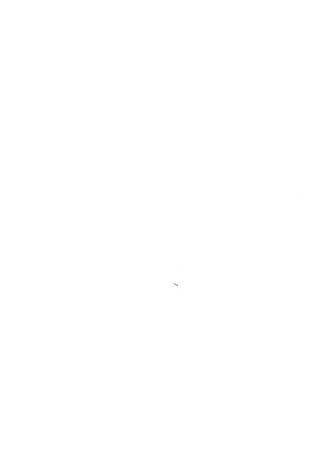
In such matters, however, considerable license is allowed to misters protected in the are especially in the case of floral designs for tea tooms, when the employment of curious vessels of all kinds is permitted. Some of these, such as the Pasterpet, Octopus-pet and others, are illustrated in Plate XXXv.

A few general directions are laid down as to the particular kind of receptacles suited to certain flowers.

For thoses of large blossom, such as the peomy, the Churce basket is preferred, the peomy being considered the principal flower of Chura. Moreover, these large baskets are in character well suited to show off the ponderous blossoms of this plant.

For most water plants, low lessin-like vessels, or voses with very broad mouths, are last suited, but the narcissus requires a narrow necked vessel to show it off to advantage.

For plans of short and stanted growth, having large leaves, a till shaped vesid is closen, and for the wistaria, lespedeza, and Kerria japunna some kind of suspended receptable is preferred.



In arranging flowers in tall bamboo vases which have several mouths, the composition in the upper openings should assume the front of the horizontal or borning triangle, whilst that in the lowest mouth should be treated in the style of the verteal triangle (See Fig. 17).

In the case of a pair of Hill-landers, the upper vessel should have a too and the lower one a plant. The rope should be kept sprinkled with spray as if covered with dew. Neither of the compositions in the two III/I buckets must be allowed to cross the line of the rope or chain which suspends them. Instead of the ordinary flower fasteners Well back to generally have a perforated lid or frame which is fitted in the top just above the surface of the water. When these vessels are arranged in combination with a Well-fram, the upper bucket is suspended and the lower one rests on the edge of the frame, and in such a case the lower vessel may show water but the union one must preserve the idea of an empty bucket, and by no means must the water it holds be visible. In Spring time the floral design in the upper bucket should be the fuller of the two, but in Summer time the lower one should contain the more crowded arrangement. In Antumn both compositions should be sample and quiet. For arrangement in double Well-buckets the lower floral design should be of the style used for standing vases, and the union one of the style emiloyed for suspended vessels, with a lateral lean and a Stramer. Howers arranged in square buckets should never be placed exactly in the anoles or corners of such vessels.

In the kind of double bamboo wase called the Row of piles, the higher tube should contain a land plant and the lower tube a water plant.

In the Bindge-markizme, a cylindrical vessel with a top month and an oblong side opening, the top of the wase should have a thick stump or heavy arrangement of trebranches, and the side aperture should contain some simple plant modestly arranged.

In Florar-kaskete, those with ardied handles should have the flowers arranged so as to keep within the enclosure of the handle and not cross it. In very claburate compositions this rule is sometimes violated, but in such cases the cutting or crossing must only take place on one side, and by no means in the centre of this side. The handleless baskets are generally booked vessels, and flower arrangements in them are disposed as for the latter class of receptables.

The book wall of the Edocusions is the surface upon which the Kirkemoons or rolled patines ar exhibited. These pointings are hung singly, in pairs, in triplets, and occasionally in quartets. The floral design is placed upon the dails of the recess below interest to suspensible from the latter surface a language arrangement of flowers be used, in which vise it is suspensible from the linted or college or hooked to the pillar of the alcover.

It is considered important that the floral composition should not in any way clich with the potential arrangement calor as regards position, line subject, or sentiment. The two together must form a harmonious decorative composition.

When only one wall jaming is exhibited, the vasc of flowers in front should be placed as a general rule rather to one sule, if two partners are hung, a single floral design should except the interal between them, in the case of three pictures, two vascs of flowers should be used, one opposite to each interval, and with four paintings, there flower compositions are employed in a similar manner. In the last case, instead of using their of floral arrangements, the central space is sometimes occupied by a statisetic or one solution.

Axis communical forces are often elevated upon a small raised stand or table, employed instead of the flat board or tablet which is placed under most flower vessels. One hand of table used has a slidf below on which a very simple florid design may be arranged, and when see employed the top of the table supports some other ornament.

The proportions of the Kaleer, one or hanging pacture influence the disposition of the thores on the data. In front of a long painting, the floral composition must be kept as low as possible, but when a short and broad picture salled a Folomouse, is ulpdayed, the flowers may stand high and fall in arragement. The object of this rule is to prevent to miral painting from being hidden by the floral dissign. The same result is often obtained by placing the vace of flowers to one side of the revers, instead of in the centre. It is sometimes, manoidable that the flowers cover part of the picture, but under these circumstances special care must be taken not to hid, that portion bearing the stamp and signature of the artist. The centre ends, and tassels of the ornamental roller forming the bottom border of the pointing must never be obstructed. When the picturela work contains figures the leatures of these figures must our no account be hidden by the branches of the flower arrangement, and if as occasionally happens, the picture is inscribed with a point or proveds this writing must be exposed to view.

arty felt and planing the hottest days of Summer Jeins-full to coerdiowing the run of the cost Durin, and also that the water actually seems to pile up above the edge. In Winter time, the care should only be four-fifths full, and as little as even tenths in the coldest season.

When water plants and grasses are arranged in broad shallow vessels the water forms part of the composition, and the different portions of its surface are accordingly regarded as having different peoperties. The water majors the flowers is supposed to be moving and life-giving, and must then force be free from floating matter, the partition removed from the flowers is considered stagnant and may contain floating weed or leaves.

To add more to the fresh open arease of thoral compositions it is customary to sprinkly the outside of those customary to sprinkly the outside of those customary to make the properties of the customary and the ideal of the writed but nearly all pottery or portchin vases are so to ad-after the thoreer arrangement has been made. The celadion vase is said to form an exception to this rule, because it becomes naturally covered with moisture, condensed from the air.



It often happens that a vase filled with water, but without any thoral composition, is used in the alrows of a chamber. Such an arrangement is resorted to when there is a few petals of the bears of the recess representing some flower of the season, in which case a few petals of the flower represented in the painting may be put into the water of the vase. A vessel simply containing water and no thowers, is an appropriate ornament for the chamber at a monotoviewing party, or when a picture of the full moon is displayed, the intention being to suggest the idea of the moon reflected in a lake. Sometimes a few maple leaves are placed in the vase in order further to sustain the idea of a natural sheet of water.

extelling their beauties, as they are apt to restrict the imagination and detract from the fundful serum at conveyed in the poon.

Reference has been made elsewhere to the double associations from animal and vegetable life used as favourite art morroes by the Japanese. Such combinations are elambors and sparrows, hore, and peonies, meltingales and doub blossoms, deer among maybe, wild however, more and peonies, meltingales and doub blossoms, deer among the secondarion of theores and picture so as to produce a connected composition of this sort is considered very distribution. According to such a method of combination, a picture of deer requires in front of it an arrangement of maples, a printing of horses needs wild thours, one of horse necesstates the use of peonies, and representations of diagons domain pine branches for the floral designs in the foreground. In the same way with figure paintings, when the figures represented are traditionally associated with particular treas or flowers, such thou should if possible be employed for the flower arrangements used before them. When for example, a picture, of Horse, one of the Gods of Fortune, is displayed, familion branches should be disposed in front, and before pictures of Climose children,—a common subject with Japanese painters,—coloured flowers arranged price of the Gods of Fortune, is

The connection of filed between the wall painting and the floral composition is constantly one based upon the reputation of the painter or upon some fiction with which his name is associated. A famous chine-se painter called Fockmer's whose works are greatly valued in this country is said to have professed a great passion for chrysautheniums, hence, when a painting by this artist is displayed, it is customary to use thrysautheniums in the flower arrungement. Plan bloscoms are reported to have been the special funcy of another great painter—Kin-Vacci,—and these flowers are therefore placed before his pixtures.

This land of combination is quite irrespective of the subject of the paintings, everyt in cases where other important rules would be volated. If the particular flowers equired are represented in the paintings, it would then be an error to use the same natural flowers in front. Such a selection would not only be redundant, but would tend to electact from the excellence of the painting. It must also be remembered that the pectorial hangings in a Jajaneses room are frequently changed and are not displayed continuously throughout the year as is the custom with oil paintings in European rooms. They are quite as much an expression of the season and occasion as the floral compositions are. The contingency, therefore, of pictures requiring flowers which are out

damp the dais, as they contain an inner vessel which holds the water and the flower



some Event which holds the water and the flower somes Even such a simple object as to transierray or tablet has its fixed incommendaand a fixe fancy forms in the shape of open funricles, or segments, are not uncommon. Some times this flat tray is replaced by a small ornament of stand or table of carevol or facipies of wordinto ideal to raise and give more importance to small flower arrange musts. As previously stated excepting in the case of the low tableth eventtion of the state of the water and the fasts ner holding the stans in the case, should be a little above the eye level of the water appetitude a little above the eye level of the water spectator, so as not to be visible without effort.

Some thore estands exist, which are of considerable height having a bottom shelf, these are used for line use Meetings, in which case the top of the table curies, an ornamental meeties burner, the shell below being occupied by a very simple thoor, arrangement (See Fig. 10). Examples of different trays and stands are shown in Plan. XXXII. floral designs should occupy the dais of the Toke-no-ma, but for small and secondary arrangements the General arrangements the General arrangements of English and the case of the three openings of a high triple-mouthed vase, so for this tier of three shohes, triple arrangements of flowers should follow the natural distribution of growth observable in real scenery. For the top shelf, thick and moss-covered tree branches growth observable in real scenery. For the top shelf, thick and moss-covered tree branches are chosen for the middle shelf, young tree branches or hand Joints are selected, and for the lowest shelf a composition with water plants should be employed. If the branches the lowest shelf may have land Mants instead of water plants on the middle shelf, then the lowest shelf may have land Mants instead of water plants. In the same recess, and in combination with the shelves, there is occasionally constructed an ornamental suplocand about eighteen inches or two feet in height. The paper slides of such eighboards are often pointed with flower designs, and, in this case, care must be acked to use natural thorers of a similar kind in vascs placed on the adjacent shelves.

Strict rules are established as to the exact position in the Folosomomo, or principal recess, to be given to suspended vissels. First, with regard to Foot-sharped vissels, it is stated that in ancient times they were hung at a distance of about three feet from the ceiling of fined, and exactly in the centre of the recess. In later times it became customary, however, to suspend them, at a distance equal to about a quarter of the span of the recess, from the corner pillar, which is always on the guests side of the room, being that nearest the light. If, as is not uncommon, two Boots are suspended together, the upper one should be about sixteen inches below the fintel, and the lower one about the same distance above the floor of the recess, but this height is sometimes changed in order to soit the wall picture.

The direction given to the prows of such vessels, so as to suggest different ideas of motion, has been already explained. Pouts are in some cases hung to the under sides of ornamental skelves or cupboards.

It ill-buddet are not considered suitable for the recesses of important rooms, unless they happen to be a gift from a superior, in which case they may be given the place of honour, they are, however, frequently resorted to in second class rooms. When one budet only is used, it is placed standing upon the floor of the recess, raised about fifteen inches from the surface by a stand of some sort, and removed about eleven inches from the owner pillar. Square budetes must be placed angle-wise. In the case of two suspended buckets, supposing the height from floor to little of the recess to be divided into three parts, the top of the lower bucket should be one third, and the top of the upper bucket two-thirds, of this height, from the dais. The bottom of the lower bucket

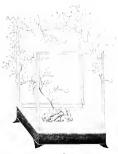
### POSITION OF FLOWERS IN ROLLIN

thus become about eighteen inches from the floor of the recess, and support beyon a small table, or on the edge of a stand representing a well frame. The position of the well pulley will be about one thind of the span of the recess from the corose pullar, and the rope of the lower backet being inclined and tort, it will be brought well to the solic of the recess. If, as is usually the case, that sided backets are used, one will have its side parallel to the wall, and the other will present its angle to the from. Occasionally the above mentioned proportion as to height, is violated, and the lower backet is placed inmoduled proportion as to height, is violated, and the lower backet is placed inmoduled proportion as to height, is violated, and the lower backet is placed inmoduled proportion as to height, is violated, and the lower backet scaled the Moor proportion on with the interposition only of a board. A style exists called the Moor proportion are used under the lower backet. The Edd backet, to consisting of two standards backets one supported on the edge of the other, are placed upon a flat drain-board immediately on the floor of the recess, and near to the corner pillar. One of these should be parallel to the wall and the other placed diagonally.

Hitherto flower compositions have been considered with reference to their disposition in the permanent recesses of chambers, either in the Tokes grown, or on the

fixed shelves of the Chigaradina. Other fancy arrangements, having no connection with the chamber recesses, also exist, though they are rare. Among such may be mentioned the arrangement of flural designs upon Ciblinats, and Flowardinas.

The Flower-lows, is so named because it is made in mitation of the ornamental dothers-horse or frame which is used in Japaneses sleeping apartments, either for hanging garments upon, or for carrying large strips of rich curtaining serving as screens. The construction of such Flower-lowers consists of two vertical and two horzontal bars of bar perjecting at the ends, the bettom bar being at the ends, the bettom bar being



ing at the ends, the belond had some steadied and supported upon short cross-pieces. Such frames measure about five fect square. In the example given in Plate XXXVIII, vessels of different kinds containing a

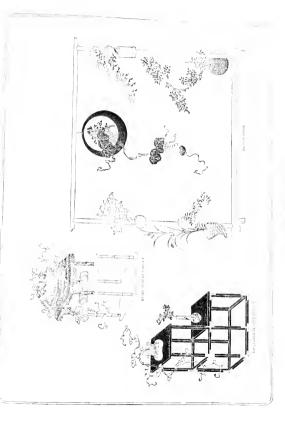
cariety of thoral arrangements are hung to the side poits and cross-piece. From the centre- x suspended a crossent-shaped becone vessel containing an arrangement of small chrysamblemums and a trading vine, from the right hand pillar are hung a cylindrical bamboo vase, with side month containing a drooping arrangement of Paterintis subboogletor and below, a globular basket with a composition of carnations combined with the branch of some tree, and to the left hand pillar are fastened a hooked bronze vase with Paper is less and below, a hours-shaped bamboo vase containing a double arrangement of Patricolog grandification with larkey.

There exist also lancy kinds of flower-stands, made of the Flower-hors, combined with shelves and cabrices, and on which standing, hooked, and suspended flower compositions are arranged.

Figure 1, and in their simplest form, consist of two small shelves of different heights connected by vertical and horizontal framing, lacquered black, and ornamented with metal. For the upper shelf of such calamets a drooping floral design is generally adopted, and for the lower shelf a standing arrangement. In the example shewn in Plate NNNVII, the top shelf supports a benoze vase with trading ity, and the lower shelf a portedian vase containing asters. The same illustration shows a faincy calameter flowing the Matchaelshood. It consist of a bottom local, with raised shelf supported on hambon-para and covered by a ratio that the roof. The shelf carries a hambon vase from which springs a creeper, arranged to pass over the roof and hang down the side as a System, as

Other articles of furniture are sometimes pressed into service for the display of thowers. An example exists of a triple gongeframe, with one upper and two lower openings, from the cross bors of which cylindrical bamboo vases containing different kinds of peach blossoms are suspended.

A great fancy prevails for collecting and displaying together different kinds of blossoms of certain favourite trees and plants. The use of distinct varieties of the same blossom in one arrangement is opposed to the somewhat anstere rules of the art of floral composition, but such specimens are sometimes displayed in separate vessels arranged on stands. The regent Hideyoshi is said to have devised an arrangement of free baskets of green bamboo disposed on the two shelves of a Florer Stand, and containing different varieties of the cherry blossom. Such arrangements, however, belong more to gordening than to chamber decoration.

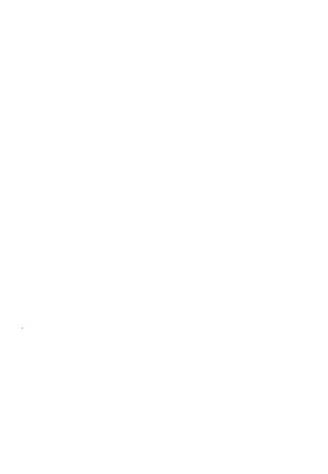




#### LOSE CONTRACTOR STORY

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# CEREMONIAL AND ETIQUETTE.

HE Art of arranging flowers in Japan is essentially a polite accomplishment, and is governed by important rules and restrictions as regards ctimothe and cremionial. It is presumed that all floral designs are made mainly with the object of giving pleasure

to visitors, and on certain ceremonial occasions they are actually intended to convey a silent compliment to the principal guest. Receptions given in rooms where flowers are arranged inpartake of the character of Phone JA, tracs, the guests in turn inspecting and admiring the hoos's floral design, or being called upon by lim to make compositions of their own.

In attending such a reception, the visitor should leave his fan in the ante-chamber and approachine within about three lest of the recess, seat himself in the old ceremonial attitude, with his knees bent and the body resting back on the heels. One hand should be placed on the knees, while the other respectfully too his the mats in front, the body being slightly bent forward. It must be remembered that there is always a supposed connection between the pictures which adorn the wall surface of the recess, and the floral arrangement standing or hanging in front. The guest should, therefore, first regard the Kakemono or picture, and if, as is often the case, there are three of these, he should examine first the central, then the left hand, and lastly the right hand one. Having thus bestowed his admiration upon the background of the scene, he may slide a little closer and inspect the floral composition in the foreground. In doing so he should first observe the central line of the flower arrangement, and then gradually examine left and right, and from top to bottom of



the composite listly with a word of apology for so doing, he may inspect the manning which the stems are held at the bottom, this being one of the most difficult part of the  $i \circ h \circ y$ . It is considered impolar to part the face behind the branches and percentioned being that the flowers. After such inspection the guest slides a little back, and is  $y \in \mathbb{R}^n$  which composition from a respectful distance, using some smalled expressions a disturbance. Rules of enqueries anally goes for as to give the exact expressions to be replaced in admiration. Rules of enqueries anally goes for as to give the exact expressions to be replaced in the property of the exact preparation of the expression of the exact preparation of the particular flower by the property of the preparation of the particular flower when it is considered by the expression of the particular flower when it is property of the particular flower standing and stooping posture.

A visitor is often insited to make an extemporary arrangement of flowers, for which purpose he is persented with extrain suitable flower stems, or blossom-clad branchi and all the necessary intensits and implements. On such orcusions the host must provide



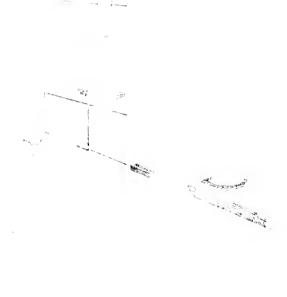
a vise, three quarters filled with water, which should be placed to the centre of the recess, montray or table, spread with a choice of paper. In addition to the flower tray with two or the kinds of cut flowers, just a. eathered with withered leave. and dead twies left much pair of scissors, a knife, a small saw, and a folded flower doth a to the left of the vase, or in some convenient position on the floor of the chamber. The length width, and manner of folding the flower-cloth, are all prescribed Near to the above utensils in

implements must be placed a jug full of water, and several forked twegs suitable to Flow, reported in re. These various tools and utensils are illustrated in Fig. 23. Other such as a hanner, and plane, are sometimes employed.

After asking a guest to arrange flowers, the host should commence to roll up



JAPANESE INTERIOR - ARRANGEMENT OF SERING FLOWERS



the  $Ke^{ij}$  and ij hadenes the reverse, is it is considered to U and ij so man ij the permutation to expect him to extemporate a theory arringment to large ij, all the permutation products to decorate the reasons at the time. The quest may hence ij percent the painting from being removed, the roby startly understang to make the theory composition accord with it. Should the master of the house produce a very rice and valuable viscal few holding the bord arrangement, it is point but the guest to make obsertions, plending want of sufficient skill to do justice to so persions a receptible. If present bowers, the most attempt a simple and unassuming arrangement of theories, so as not to detruct from the merit of the viscal fixed. Should the best produce an unsufficient quantity of cot flowers, the guest must make the less of them and on no account as be roomes.

The visitor who is about to make a floral composition approaches the recess in which the flower vase is placed, and seats himself sideways towards it, figure the light, which in chambers of a superior kind is on the left side. He then fixes the flowers as quickly as possible, changing his position in order to regard them from a point in mediately facing the recess, and altering and correcting them from this position. It the arrangement is intended to have a connection of idea with the hanging partite, it is placed fronting the edge of this picture, on the side nearest the light but if no connection is intended, then it may be disposed centrally. Under no enconstances must the floral design project beyond the corner pillar of the recess. Having completed the composition, the designer should, as a matter of compliment, asl, his entertainer to fill upthe vase with water, and if this request be declined, he may then replenish it himself, he should not however, press the host on this point because correct judgment as to the amount of water suited for different arrangements requires considerable knowledge of the flower art, and it is possible that the host may decline on account of ignorance. When the water is filled in, the stand of the flower vase is wiped, and the different implements, with the exception of the scissors, are all put on the tray, and placed near the serving entrance or right hand side of the chamber. The scissors are purposely left near the flowers as a silent and modest invitation to the master of the house to correct faults. The host, brings the dust-pan and brush, sweeps up any fallen leaves or latter, and removes the tray of tools.

If the hanging picture has been removed during the arranging of the flowers, the guest must now re-hang it, and see that the floral composition is placed so as not to clash with it in any way. When the whole arrangement is completed, the host and any other visitors present, who have meanwhile remained in an adjoining room, enter, and, approaching in turn the Tokamemor or recess in which the flowers are placed, salute and

the period of the consecutive constylence of the master of the home maturally confines has admiration to the flor of managing of that the guests should also find compliments for the compared on which it to placed. After the Hower Meeting is contached, and the visitors ratio, the guest who has arranged the flowers should remove them from the vase, plain, them upon the board on which the vise stands, or on the association of the adjoining variantly only so that it is specially conjusted to let this work remain, it is considered presumptions for him to put without destroying the evidence of his skill for claimsiness; thus have not apply to visitors of very superior rank, who may be considered to show become to that not by having their designs must, however midter at they may be:

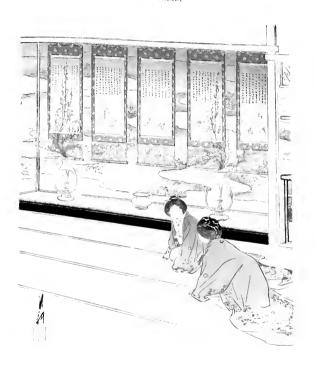
Polarones during such mentings is considered so important that, if a rule imports to be volited through ignorance or incapacity on the part of the entertainer, the most must try his best make the circumstances, and must do nothing to call attention to the crion. As an example may be given the instance of a bost producing so itself thoses. For a visitor to arraine, at in January Medicing.

which is an occasion on which flowers with perform any probability. The givest mist in such a case use the flowers, removing the full-blown blossoms, and malang an arrangement of burbs, alone in as simple and unassuming a manner as possible.

In gaving presents of cut thowers for the purpose of flower arrangements they must not be triumted, or they will look as if they had be no previously used. The sender must however, in selecting than, consider how they are applied of combination into a floral composition, and must include stems and brain hes suitable for the arce-story parts of the design. Such flowers should have the bottom of their stems placed in fains, raper wrappers. The form of paper wrapper suited to troe branches and that used for plant differs slightly. When flowers are offered as presents, the number of buds should exceed that of the open flowers, and they should be accompanied with witherest or worm-



6 21



JAPANESE INTERIOR. ARRANGEMENT OF SPRING FLOWERS.



eaten leaves, and coloreds, all left intact so a, to look so if the flowers were firshly gathered. The recipient of such proceeds should carefully consider bon the cuttings on best be arranged without improve extensive alteration. It they appear to him quare unsuitable for a proper floral composition, it is better to plote them in a value as they are than to attempt a formal arrangement. In Fig. 24 is shown a branch of plum blossoms held in a paper warper.

Presents of flowers are sometime, made to superiors, in a land of hand index, which should be of white word and quite new. Several sorts of flowers are generally placed in such vessels, which are farmshed with his perforated with tour or eight squar-holes for the purpose. When such a present is received it may be put on one of the shelves of a recess in a reception room, an emply view being placed on the dar-

In a previous part of this work flowers considered specially feliators during particular months have been enumerated. It is mains, however, to consider, under the head of Cermonial, certain floral arrangements which are fixed for important service, for the numerous feterdays celebrated in Japan, may be monthousd first that of the New Year, and then the five great festivals called the oblight. This to will resum in all the months of the year of old number with the everythm of the departh month, and, in four cases out of the five, tall on the day corresponding to the number of the month.

#### FLOWERS FOR THE NEW YEAR

For the floral decorations of the New Year it is customary to adopt a combined arrangement of pine, lambose, and plom branches in a large brance or pourclain rate. These flowers are, however, sometimes use separately, in which case the pine is displayed on the first, the lambose on the second, and the plom on the third day of the year. In some cases a vise of green hombor, with targs and leaves left on, is used to hold branches of pine and plom trees, the floral trial being formed by including the vise at self. The willow is a favorite tree for use in langing compositions at this serious, and plants such as the "Abbasis amazinisis (Fukujino), Ribal a primare (Oneoto), and Ardisia Arbasish), are often employed in combination with the plane

# LLOWERS FOR THE TIVE FUSHVALS.

The 1995 by of the New Year is the first of the Five Testival (G).
The first Type of the seven plants (Narrykos)). This festival is of Chine...



origin and its meaning is involved in some mystery. It it is indoubted by connected with ideas of link, in the man-law seven. At its collections seven inflicion theirs is the atom with seven different heart horizontal seven different better that is consistent of the seven and divergence to its involved against the cycle of the year. The flower arrangements adopted on this coression do not other from those used to the last three days of the New Year.

The third day of the third month is the second of the Tre Festivals, and is called the Test of the dolls. It is the national fact for girls, which they celebrate by displaying righty attired images representing the Emperor and Empesurrounded by courtiess and musicians. On this one ison peach blossoms, willow branches, cherry blossoms the Kerner operator, and Kosa realize, are thosen for flower distan-

The third of the Irice I estivals, filling on the high day of the fifth mouth, in the Fete for buys, called by the Highness, Tange, On this day large painted paper high mole highbor so as to full and flort with the wind an placed on high bumbers poles in front of the daylings, together with struckards and other organical.

gree, each make child of a household being cutified to display at least one fish. The flavor must homograd on this occision is the flavor first. A kind of early chrysauthenium, and a particular wor of humbon, called the Moscokinia, are also used,

The next festival falls on the secenth day of the second month and is sall-d the Fete of Einabata. It is the celebration of the meeting of two planets, and is supposed to be a day of very good onen. Slips of paper inscribed with poems and heaves of bunbow are hung up as erranments on the occision, and a general festing above place. The flowers used for compositions on this holiday should be Platfork's granulation in (Kikkin, bumboo, and Authresis oranga, in (Karakaya), arranged together, or



JAPANESE INTERIOR - ARRANGEMENT OF SUMMER FLOWERS.



Titi one submodelia (Unina shi) employed singly. A special arrangment consisting of a couple of suspended brown both called the Tirexy(B) c because then provide an analysis of the sum of the proper thouses should be not seven colours, and among them should be one red though. To the  $S \times S \times S$  of the thoral design in one of the board should be found too and to that of the other, two loops of allien cord of five different colour—white yellow, blue, purple, and red. Theo cords are called the Hindelphing cords hong associated with the data of worship to the planets. A somewhat similar nether of composition is violeted for studied vive severe different flowers being placed in this vives by the called vive continus three thoreers, of which the <math>Dinnelphing should be formed at a band of the switch the  $O(f_1)$  pfyratio (Sakaka), and the other two vives should calculate the knot two thorees, for the designs in all three vives most have those stems bound with the Birdelphing

The last of the Fixe Lexicals occurs on the muth day of the moth month, and is called the fixt of chrysmith mins. Its copin is thin  $\sigma_{ij}$  and it is connected with a tancy that this flower imparts long his to throw who mainly an introop of its blocomiss in wine. For this occasion, as the none of the Is-stival implies the chay-authorium is invariably used for floral arrangements. Plonges of five colonis in employed for first class compositions, white for the  $\mathcal{D}(\sigma_{ij}) p_i h_i$  light red for the  $\mathcal{N}(\sigma_{ij}) p_i h_j$  and yellow for the  $\mathcal{N}_i p_i p_i h_j$  and yellow for the  $\mathcal{N}_i p_i p_i h_j$  colorer composition, the grown of the leaves and the black of the brone view being included in the colorer. Fig.  $E(\mathcal{N}) = d_i m_{ij} n_j$  and  $\mathcal{N}_i p_i h_j$  and  $\mathcal{N}_i p_i$ 

In addition to the Five Festivals just eminorately there are other felicitous days in the year on which special rules are adopted for the flower arrangements.

For the first day of the sixth month, which is the legitimity of the Pry days or hottest sexion, water plants should be arranged in a sand losin or Trandsmonth divessel, together with white sand and pebbles, which are supposed to suggest too.

For the first day of the eighth month, called the *Harsal's*, the flowers used have fruit or bernes, and all field leaves or branches must be circuitly removed. This fete, was one specially homomoral by Tyeyson, the first of the Tolangawa Shoggons, to celebrate his entrance into Yesh.

On the eighth day of the eighth month white flowers should be displayed,

For the harvest festival of the filterarth day of the eighth month, flowers of the season should be employed, with the addition of a sheat of the rape rice-plant in celebration of the lacrest.

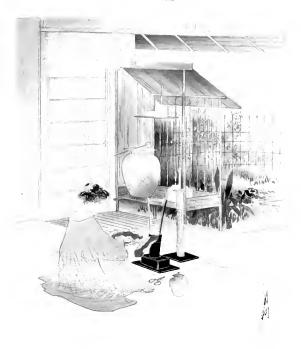
The above special rules, though hardly applicable to any European adaptation of the art under consideration, are interesting as showing how a certain harmony of idea should always be sought between the floral design and the special occasion collectated. The following are cremonies which may occur at any period of the year, with general rules for their appropriate those arrangements.

## FLOWERS USED AT BETROTILALS.

On this occasion visus the place and presents are interchanged. The flower or flower specially feltatous for the particular season, in a cordance with the list previously given, must be used. The firs is considered specially suited for this purpose, indeed out of season. Some people, however, object to the use of flowers of purple colour.

# FLOWERS FOR WEDDING FESTIVITIES.

With regard to flowers arranged for weshings, it must be remembered that, amongst colours, red is regarded as mid, and white as t mid. Hence in the case of a somein law being adopted into the family of his bride, the bridegroom being regarded as the guest of the occasion, the Principal line of the floral design should be red, whilst the Supporting line is of the frank odour—white. On the other hand, when a bride is a bopted into the family of her husband, she heary considered the guest of the occasion, the white colour has the central position in the arrangement. In both cases the stems of the flowers used must be closed, and firmly connected at the loses with coloured cords, called Mizaduki, to signify mion. The hambon and pine, being always in season and specially felicitous, are considered well suited for weekling cremonics. They should be placed separately in a pair of similar vases, the pine towards the guest's side of the chamber, and the bambon towards the loss's side. Purple thowers, willow branches, and other drooping plants are probabited for



JAPANESE INTERIOR LADY ARRANGING LOTUS FLOWERS



weddings, as also are all floral compositions placed in suspended vessels. Purple is considered expressive of mourning, and all loose drooping arrangements imply distinion and inconstancy.

# FLOWERS FOR COMING OF AGE CELEBRATIONS.

There were formerly two coming of age relebrations for males one on the box first assuming the kis time or exeminent transers, and the second when his long bods of his were cut off and the youth seamed the one word by adults. For both of the above festivals, flower arrangements were required to be firm and vigorous, with a large proportion of high and young branches. Label branches and fall blown flowers were problished.

## FLOWERS FOR PROMOTIONS IN RANK.

Flowers used on the occasion of honourable promotions should have buds below and open flowers above, to saginfy ascent in rank, and the use of withered leaves or over blown flowers must be carefully avoided.

## FLOWERS FOR THE CEREMONY OF RELIGIOUS RETIREMENT.

Upon reaching a ripe age at has always been the custom in Japan to seek retirement from active life, the head being shavan and a semi-religious eremony performed. Floral designs used at such a celebration should consist of herry-hearing plants or trees, and red flowers must not be employed.

## FLOWERS FOR OLD AGE CELEBRATIONS.

Old moss-clad branches, flowers late in season, and second flowerings, are suited to such occasions. Withered branches and flowers which quickly fade or fall to pieces must on no account be used.

# FLOWERS AT FAREWELL GATHERINGS.

There are certain flowers which bloom twice in the same year, and these are technically called *Returning-flowers*. Though considered unsuitable for ordinary occasions,

because out of harmony with the season, such flowers are specially appropriate for freewell gatherings. Hor dots in so employing them is to express the hope for a safe return. Similar arrangements were adopted at feasts before a buttle or compilign,

## MOWERS FOR THE SICK.

Hower placed before sick persons should be put together in a rapid and unfaboured manner, and should be vigorous in style, to suggest the idea of recovery and strongth. At the ceremony of praying for the sich, flower compositions should be full and gay, as well as bold and powerful in style. The use of the pure, Polycus manifolds and Riodon physical should be avoided.

#### FLOWERS BEFORE HOUSEHOLD SHRINES.

Each household in Latan has generally two shrines, one dedicated to the household gods of the old Shinto cult—the national deities of the country,—and the other to the spirits of deceased relatives, which is Buddlast. For arrangements of flowers before the Shinto shrine, a full and powerful composition is required. All ugly flowers, those of strong odour, and those having thorns are prohibited. A special branch called the Facingbranch is used behind the Principal line of the composition and pointing towards the shrine. The floral design placed in front of a Buddhist shrine should also be full and crowded, but the arrangement should not be laboured. The front of the design must face the shrine and not the spectator. A story is told of a Damiio who went to his ancestral mortnary chapel and arranged flowers with great skill and labour much to the admiration of the chief priest, who, however, pointedly asked him whether he had made his composition with a desire for public praise or in reverence for the sorits of the dead. Unable to answer, and struck with the justice of the reproof, the noble altered the flower arrangement to one more simple and unassuming. White flowers are specially suited for such designs, and in all cases, as little artificial trimming and bending as possible should be resorted to, the withered leaves only being removed.

#### FLOWERS AT DEATH ANNIVERSARIES

For floral designs from the first to the fiftieth anniversary of a death, a quiet and simple style must be adopted. White and yellow flowers are used, and with them is

# CEREMONT IN LAND, THUS E. ...

combined a branch of the sacrod tree  $C_{(j)}$  or significant token of a religious officing Sometimes a withered branch is employed for the  $P_{(2n)}(p,t)$ . As such those arrangement inner the massiming, and the composer must not attempt to display shill it is considered in goroant and in bod tast to crunise them, indeping them by the ordinary standards, the selection of flower bads is to be avoided, inflitbour or overblowing those is being forbidden.

On and after the fifteth anniversity, gayer arrangements and even red thours may be employed, and the Przezyfal line should be formed with in old mess covered beauth, a flower of the season being added as an arrivinry. Howers of commons names, such as the Oneymr (demonship), miss on no account be used.

# FLOWERS AT PRAYERS FOR RAIN OR FINE WEATHER.

There are special rules with regard to flowers which are smed for the ortasions of prayer for rain or fine weather. As it is the est wind which lenge rain, floral arrangements used at time of praying for run should have their Principal fun pointing from right to left, to suggest the cast wind bloams. A reverse arrangement is resorted to on occasions of prayer for fine weather, when the Principal line, learning from left to right is made to suggest the west wind.

# FLOWERS USED AT MOON VIEWING.

Moon viewing is at all times a favoratic pastime of the Japanese, but the great moon festival of the year is on the fitteralli day of the eighth month. The more important dwellings have a special chamber with open galleries from which the sight of the moon lit landscape can be enjoyed. The thoral arrangement occupies the recess of the damber and has of course no real connection with the outside prospect, but in the flower composition teelf the like of a moon lit landscape is expressed. A branch of a pine tree, is used, and between the Dimipal and Normdary bines of the composition a special branch is introduced, funcifully called the Moon shador-formation as the more appearance of the composition, the idea is to suggest both the opening through which the moon can be partially observed, and the dark branch which appears to cross as surface. To fully appreciate the analogy one must be familiar with the scenery of Japan, and have seen, on a clear night, the irregular pine trees standing out against the moon-like heaves.

# FLOWERS FOR HOUSE WARMINGS.

The Japanese word for red (III) is phonetically the same as that which denotes the and as conflagration is the detailed enemy of the beautiful last perishable buildings of the country, a superstations objection exists to the use of red flowers on the accessor of such decharities as bouseavarnings. Flowers the names of which contain the comminus alreagraph III, are also prohibited. Such flowers are, the [III:ranlini (Himawari), Tr. havis probabilities (Gampa-Cancha), Editum comolo (Himeyuri), and the Thight edition (Changa et al. Himoda). The use of the last, (Himoda) is specially dishled, as the wood of this tree was amountly employed for producing fire. By a curious perversion, however, some Schools approve and even favour the use of IImoda; because the name is phonetically synonymous with another word Monet; meaning protection from fire.

For floral designs on occasions of this land, a two-story bamboo standing-vase is suitable, having water plants arranged in both openings, the reason given for such an arrang ment I sing flatt water is the eximisurable of thre. Another favourite combination in Summer is that of a white magnolia branch with white irises. In Winter, sandafe flowers are searce and the niversus is used in the lower opening of the vase, with water alone in the top.

## FLOWERS AT POETRY MEETINGS.

A favourite pastine of the obtained classes in Japan in former times, was the meeting of friends for the composition of verses. Sometimes a flower of the season formed the subject of competitive versification, and in this case the Enship School held that the flower closen as a theme if in season, should be displayed in a simple and quiet arrangement in the chamber of meeting. Some Schools were, however, of a contary way of thinking, maintaining that the particular flowers selected as subjects for poetical composition should not be displayed at the meeting.

# FLOWERS FOR THE TEA CEREMONIAL.

As the chambers in which the tea coremonial is conducted are of very limited size, the flower arrangements must be small in scale, simple, and unaffected,

The displaying of the floral design has its proper order in the tea commony, It is not generally placed in the recess at the same time as the hanging picture, First, some suitable kakement or painting is shown, and a part of the entertainment takes place, after which the guests retire—the "lad weare is then removed, and the flower arrangement is prepared before their re-admission. Partly to avoid keeping the visitors waiting too long, and partly on account of the seven-simplicity of the surroundings, and the austere character of the entertainment, the flower composition is made as imassiming as possible. The kind of floral design adopted for tea rooms, differs, therefore, from the ordinary style, being less elaborate and studied in is distinguished by the name of the Thrown in-still. It a standing wase be employed, the composition consists of the Principal line used singly, in a booked vase, the Sciondary line alone is used, and for a suspended vessel, the Testary line is preferred. If three stems are combined in one design, they must not be divided, but must be kept together in one line. Howers used on such occasions must be well sprinkled with spray to look frish and as it covered with dew. When a tea ceremony takes place in a large room, instead of in the orthodox mimiture chamber, then both the flowers and mural picture may be displayed at one time. If such meetings are held at night, floral arrangements are not employed. A hooked or suspended arrangement of flowers is preferred for tex rooms. Red blossoms, and flowers having strong perfinnes, are disliked. The following flowers are also objected to -Patrinia scaliosofolia, cherry, rose, lotus, Coons Calculada Hosvido, Naplan japonicum, Celosis argentea, Illicium religiosum, orchol pomegranate daphine, Lespode ac drooping lily, drooping Platrodon, tea plant, and Astinstanta arguent,

One of the objects sought in arranging flowers in a tea room is to arouse the admiration of the guests by the quantities and novely, as well as the unassuming simplicity, of the composition. For this reason, curious and musual vessels are often resorted to.

## FLOWERS FOR INCFNSE MEETINGS

Another politic pastime of the Japanese in femore times was that of burning different kinds of incense, and of distinguishing the scents produced, a small room like the tea room being generally used on such occasions. The little bronze or poreclaim incense-burner became the principal art object of the chamber and was supported on a stand or low table, about one foot high, placed on the dais of the recess. The beight of this stand necessitated that the hanging picture should be a loved low one, technically

called a Corresponder. (Visko monor. The most simple kind of floral decoration at these entertainments was that of a single flower and load, or a small lunch of flowers, placed in a tiny size below the stand or table, (See Fig. 16). Some theorists object to this arrangement locative the incense-lumer above contains fire, and both wind and fire arrangement locatives to flowers. If not used in this manner, the flowers should be placed in a vase hooked to the juliar or wall of the recess, or a suspended boat arrangement may be adopted. All scented thours of whatever kind are prohibited at incense-lumning meeting. This rule evaluates such flowers as the plum, daptine, thrysanthemann, and Jonatium polyability.

In cases where a hanging meanse-burner is suspended from the lintel of the alowe, a standing arrangement of flowers may be placed below.

## MANIPULATION

REPARATORY to the wedging of plant and no entime into a undular light receptables, or tain precautions are necessar in order to probe the lithing of the vegetation thus employed. For, however well designed a flower or or a large vegetation throughout.

Tunless it possesses a certain degree of vitality and endurance it will speedly less its shape, and become limp, drooping, and fided. It is important that outtings from trees and plants should be made at dawn or dusk except in the very coldest season. If not manipulated at once, they should be kept in a cool damp place until required find it possible upon stone or cement paving. They may with advantage be suspended down the hollow of a deep well, but not so as to dip into the water. Tage delicite blossoms or leaves are wrapped in soft paper, and stems are loosely bound together with soft cord to prevent injury. After keeping in this manner for some homes and sometimes for a whole day the cuttings, just before use, are kild floating in tubs or bowls of dean cold with a During the heat of Summer, and at such a period only, this floating in water takes place immediately after cotting. In temperate and cool seasons, however, immediate immersion in cold water as found to be injurious to long vitality, and productive of buildeness in the stems, which have to undergo considerable bending during their preparation for combining into a flower arrangement. In the cold and frosty weather, floral cuttings are not laid in water, but simply sprinkled a little and kept in a shady place. The stems and branches are at such season very brittle and difficult to bend without breaking, and it is usual to slowly warm and thaw them over a chargoal basiler, in order to make them softer and more pliant,

The two essential points to be secured with cuttings for flower arrangements, are, first—to preserve the succidency of the stem extremities, so that the water from the states continues to rise into their threes, and second, to obtain softness and plabblity in the stems and branches enabling them to yield to the twisting and bending which is necessary in order to give them the required curves.

The cut produced by sepsors or knives in removing branches or flower stems from the parent growth is not found to be conducive to the long vitality of such cuttings,

when we deed into vases containing water. Without professing to explain this secontifically, it may be surmised that the surface of such a section given to a branch or stem has a nonleap, to close and beal, thus choking the porces by which it is necessary that the water should rise. Some growths are of course more hardy than others, but with many, an artificial treatment of the extremities of the cuttings, before wedging then into their receptuales, is found to considerably probong violatry.

The stems of the ins, chrysauthenium, and some other plants, have their ends around by fire to incrose their suculence, in the case of the lambon wistoria, rush momencheria, lichnis, and other growths handing horitot stems, this without is found to be useless. Charring is, moreover, never resorted to in the Summer time. The stems of some plants—the peony for an example—have their ends plunged in bodding water, containing subduir or sometimes a little instinct is used instead of objohur. A methol followed by some masters, is that of mashing or crushing the ends of the criticing using the back of the theoreties some forms, belief, or crushed, the cuttings for tracel are afterwards held upside down, and a shower of water poured over them for some minutes. Ramboo tubes an specially treated to keep them given and fresh. They are progged through the critic with a speace so as to piour all the intermediary, know or divisions, leaving the bottom one only intact, and then water is filled into the tube. Sometimes a dilution of bold cloves or of rice wine is added to the water as a stimulant.

The artificial curves imparted to branches in Japanese compositions are produced by careful Lending, given with the two thumbs and fore fingers placed close together, and with a force just short of breaking. Some stems of mere jelding character will readily assume the required form without snapping, but the harder and more brittle kinds are variously treated. They are sometimes shaved with a knife at the points to be bent, or are softened with beling water, or heated over a slow fire. A cloth or rag is wrapped round the part to be bent, to prevent splintering. If dipped in water after such foreble bending the elasticity is destroyed and the branch is prevented from returning to its original shape. To avoid ugly angles it follows that several bends have to be made in a branch to obtain the required curve.

Means are resorted to in order to keep large heavy blossoms in position in compositions and to prevent them drooping or falling off. Camellia thowers quickly fall, and it is found that keeping damp the junction of the blossoms with their sterns by means of saft pervents this. With peomes, large chrysauthornums, magnolius simtlowers, and other large blossoms, which play an important and tised role in compositions than exact number; position, and direction being fixed, it is often necessity to reswel to the artificial support of hidden farmloot splites or wive, though those are tracks not encouraged by the masters, for four of being above. Even pointing is secretly reswell the incomparation of the paper in freduces of colour in theories and leaves or to give them the appearance of other more beautiful specimens. The writer has beard of roll candidat flowers in compositions being dotted with sulphur to give the appearance of the variegated land of blossom. The given pine needles, which quinkly firm broad and loss their gloss, are often washed with a maxim of guilbage or sulphur and see, the lark of tree stumps is also sometimes primared in a similar way.

Methods which are strictly speaking in violation of the principles of the art as fail down, are often resorted to. One of these is the use of Riview defects, by which is meant leaves of one plant used to embellish the thowers of another plant processing somewhat similar leaves which are not in condition at the time. Then must be some resemblance, however, between the real leaves and the substituted material. The leaves of the young task tree are in this way sometimes added to ribododendron flowers, the real leaves of which wither and fall before the blossome.

In his manner Brewood flowers are sometimes added to himbonic leaves of a different plant the flowers of which are in poor condition. Thus, to the lowers of which are in poor condition. Thus, to the lowers of the amelia are covasionally added flowers of the Hilburn systems, and to chrysanthement leaves, the flowers of the Initia bretanness are sometimes mixed. The resemblance here is between the flowers and not between the leaves of the two growths that are combined.

Lichen and moss are produced upon branches and stumps of tree cuttings by artificial means. For this purpose, the brainches are placed on a tile roof exposed to the west, or kept on the sharly side of a house of in a damp spot. Moss is considered distribuon the lark of the pure, fir, plann, cherry, express, and azaha, when thick branches or stubs are used, and lichen is considered suitable for the pine, fir, eak, maple, and willow.



# PRACTICAL EXAMPLES

THE following diffusion from Plate XIII, to Plate XIIV on given to and the designer by showing an instaposition deteritive and a total of angeromats of the same floral branches or leaves.

In Plate XIII the Review operator is represented at a phased in a standing case with its branches very much in the form assumed when test galaxed. The defects of this composition are the suttors of the contail structure work and open appearance of the branches at the base the redundancy and pradil barron some of the smaller sprayand the general fulness are equilibrial modestors of the whole. Mercol as in either central structure of Prise spril assumes a stronger curve, the different branches are united at the base, the bars of the Scientific and Pristing are improved, and some of the smaller spring it moved so that the whole becomes adopted into the governing. In

In Plate ALIII, the Syricar carteries as shown it a careles dy arranged in a hool of bamboo vace bixing a side month. Here the central him is too long to a large ing arrangement, which requires the discoung branch or Sir ame to be the longer; and the branches are two numerous and straggling. Altered as at a the Demopole's shorter of the Security being in this case a Sectionary is born down in a wave-like curve, some of the excessive sprays are removed and the whole residues itself into a three lined armonoment.

In Plate XEIV, the leaf-orchid is shown, at x, in a deferity and almost symmetrical arrangement. The principal faults of this composition, are the straightness of the central leaf and the monotonous manner in which the tents and backs of the leaves, as shown by the shading, are disposed. Improved, as at i, the stem of the central leaf is gracefully curved, showing its front surface with the edge curled over, and the other

leaves are united firmly at their less arranged in steps, and disposed so as to reveal alternately front and leak sorthees in a well-balanced variety. The whole assumes the character of a tri-linial design.

He special rules and traditions which govern the arrangement of particular flowers will now be explained practical examples being shown, so far as the scope of this work termins, in the accompanying illustrations.

# ARRANGEMENT OF PLUM BRANCHES.

The plum blossom being the carliest flower of the year, is held in high esteem for floral arrangements. The hardness of the plum tree, the duration of its blossom atswert perfume, and the austro type of its beauty, all help to make it even a greater favorante for flower compositions than its more shown vival the therry tree. Their exist in Japan many varieties of this flowsom—real white single, and double. Exambis of real plum blossoms should be arranged in a fuller and gayer manner than those of white blossom, which should be displayed in a quiet and open style. For spring arrangements a funcy prevails of suggesting, by means of a per lighter band of a branch in the composition, the presence of the legano, sumetimes called the Japanese nightingale, a bird which delights to make its home of song in the plum trees. Heavy and antique standing vases are the most variable receptacles for this flower.

The rough and irregular character of the boundness of this tree, renders consider able trimming and bending necessary in order to arrange them into lineal composition, and this manipulation is assisted by softening refrictory portions in hot water. In Place XLV, is illustrated the process of composing a tri-lineal design with small beauches, each seem being shown both in its natural and its altered form, side by side with the completed design.

But the favourite kind of plum branch for chamber decoration is that of the thick, rugged, moss-covered trunk, with young branches and shoats, attached. The fresh shoots, which grow vertically in nearly parallel lines, are specially admired when combined with the rugged trunk, and are introduced under a special name, (Zimore), taking their appropriate place in compositions. Arrangements or this kind vary according to the class of room in which they are used. For important chambers a composition learning to the right is adopted, and for secondary rooms one learning to the left. Such designs are said to have respect-

CORPORATION WITH A SOME OF OWER A CONTROLLING IN MANDES AND



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competition with 2007; Cola AVA de abottle of the Cola Boot for P.

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ively North and North character. For arrangements of signifier North character full and ball open blossoms predominate bads leng implayed sparingly in the Eritary branch ends whilst for those of left or North character, no full blossoms one used, for only bads, and half open thours a more quiet and bare character being given to the whole composition. The shoots are, in bath designs spiringly introduced spuringing from the main trunk in three parallel lines, and in a position between the Normany and Leitzer. In this particular the plant tree forms a persident of explorer to the general rule problem.

A corious arrangement of plant branches in a large shallow basin filled with water illustrated in Plate XIATs, requires special notice. As a general rule these broad water-basins are employed only during Summer, and for the display of trees or plants which grow near or in water. In the present case, the composition consists of an irregularly bent cutting of a plum tree disposed in an oblong shallow vessel, in the Janing style, with the principal branch diving through the water and re-appearing beyond, The explanation of this fanciful arrangement is that it was originally in initiation of the lamous Recumbent-Diagon-Plum Live at Kameido, remarkable for its crawling trunk which ploughed the ground in several places before re-appearing clad with blossoms. In the artificial composition it is considered innoctant that the extremity issuing from the water should rise firmly, to suggest springing from the earth, and should in fact be fixed as if it were a branch separately held below, though sufficiently conveying the idea of continuity of fine with the original branch. Some Schools otherwise explain the origin of this style of design. By them it is called the plum of the mountain stream or the waterdiving plum, and its introduction as a floral design is attributed to the aesthete Soho, who, during a hunting expedition, observed a crooked old plum tree dipping in this manner into a mountain stream, and adopted the idea for application in the flower art which he pracused. A tree of this kind, measuring over a hundred feet from its root to the extremity of its branches, is said to have existed near Kioto. In the above arrangements, said and gravel are mostly used for holding the plum branch in position, but sometimes the horse's-bit fastener is employed, in which case, for reasons already stated, the composition must not be placed on the dais of a chamber of importance. In one of the illustrations of chamber interiors, (Plate XXXVIII.), is shown a composition with plum branches in a bamboo vase containing also narcissus flowers below. The clothing of the figures indicates the early Japanese Spring,-the season of the plum blossom,

The plant is used in conditional with land and water plants, such as the Spring chrysambi minut and nationals (See Plate XEVII s). An claderate composition in a lact learning or vase, with free months as sometimes seen having a bound of white plant in the top a willow beamby flow then a national seen and a cum the and bounds of all a pair beamby. In Plate XEVI, may be seen a brainly of plant blossor is arranged in a flow, my basilet in combination with the plant, blong animations.

# ARKANGEMENTS OF PINE BRANCHUS.

The pine is the most important of all flowerless trees in Japan. The hardwest and mobbest of evergeens, and a constant feature of the handscape, whether it be mountain or costs scenery. Text and twisted by the wind mo shapes so quantity and conterred the fruitful dimensions in minutation may will be mistaken for grotisepts can doze the control better forms a favourite subject for pieces and artists, and finds an important place in floral compositions on all congratulatory occasions. Combined with the plans and familion, and associated with the crane and tortions, it is used in decoration to express the sentiment of hoppy old age.

The principal kinds of pin are the Dinn standarger, known by the Japanosa the block or mat pine (Kinomatsu or Omatsu), the Dinns of according which are done from the master of Meanastal and the Dinns paradiar (too constant). The Dinns paradiar, on account of the straightness and delicing of the leaves to other arranged in a simple vertical style using this speays, but he compositions with other species of this tree thick granted branches are professed and a bold ringged character given to the design. The pine is used mostly for arrangements in standing cosets, for which it is said to be specially suited, but language compositions are constrointly, with a thick twisted branch spaniging from its base. At all time the pine branch is used as much as possible in its natural state, being turnined until a arched tologic assumes a Islamic of misses singestive of the three radioal discussion in played in flower compositions, and the building together of separate branches common with other trees is comparatively little resorted to. An example illustrating the pain bidge disposed in doub-shaped misses may be seen in Fig. 4, pages 555.

The occasions for which the use of the pine is specially appropriate are at the New Year, at weddings, at old age celebrations, and sometimes, though early

PLVIF NLV

NATERAL AND MITRID DOMES OF IT YOUTS BORE TRINGBALL SHOOMINGS, AND THERMY TINES



ARKANGADA OF WHILE FITM IN BRONZE BASIN WITH ARE BRANCH DAILNE UNDER THE WALES.

AKEANAMINT OF PLAT BRANCH AND THORN MITHEANS (TURUTUS) IN BASELI, HOORID VAINST HILME TABLET

at the well gatherings. At wedding teasts a double urangement in a pois of south trading cases as complexed. For this purpose is bound of this point a placed or one cross and relation of the criticipation to other. The correct forced could obegin should be smaller but the transfer of the criticipation of the expension of cases should a stretch in that the north the corresponding branch of the capital stretch plant be much the corresponding branch of the capital stretch and called the Proceedings of the much cand the complete design as which the stretch amount. The same symmetric reception has designed by architectural minor. The same symmetric reception has been been defined as simple value.

Occasionally in suspended arrangements of pine-long stift threads are lining from the branches in conventional mutation of the parasity grasses which attach themselves to this tree, and an disposing such threads their balance into group of three tree or even irregular longths is carefully attended to

The white their simble mum is come times used in conditation with the pine, a custom introduced by the philosopher Rham in allianon to a treatment case of postary comparing the white flowers of the wind christantis mum when seen be real the pain be made, to the moon between black clouds, the tolared leaf users of the Japanese pain trapided one above the other being not milde in slape to colding meases of shall clouds. This is one of the many examples in which the sentiment of brists up a controllated underflower designs. Another complete is that of what is called the Mostary with a describe in the composition, and to be a view of their openings. In this impressional is placed in pure branche to suggest a mountain sommon, a land plant is placed in the centre to suggest the plant or valley, and in the lowest mouth is uring a law water plant, to convex the idea of a stream or curve. High bandows view can emphased to such a triang ment. Somewhat similar to the last issued composition, is a design in a view of two mouth, with purchambes in each the top branch length epipe small in order to suggest it distint tree on the hiltery and the lower branche time deposition exposure at a too in the foregoined.

The use of the pine at insoneneously gatherings has been allighted to in an order part of this work. Its employment in a single arrangement at the well gatherings was in vented by Rikan being suggested to him by a verse of portry in which the Japanes name for pine (mater) convex's a double meaning the same word also implying a tetrafor at boxers return. Many of the traditions of the Flower Ver are broad upon such portical allignouses. Examples, though rate may be seen of the pine arranged in a water-basin, in combination with a water-plant such as the iris or narcessus. One form of fainty arrangement called the  $Fr_1 \times pin$ , after the famous voltanic mountain Funisan, in running to be unsoftened. It is such a composition a branch is bent to rescribe the outline of. Monan Fun, and is combined with the other branches and bidage in such a mainter as to give the profile of the lare coincid peak, and suggest at the same time the wooded country at its basis.

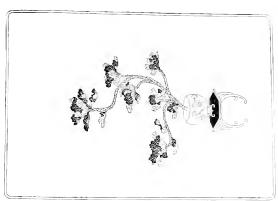
# ARRANGEMENT OF BAMBOOS.

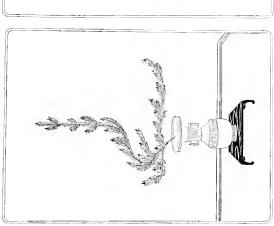
In the Flower Art, the lamboo is, strictly speaking, regarded in filter as a 7-2 mers of John, but it may except the position of either. It should never be placed in a vested made of lomilose. In confination with other trees or plants, thin branches or sprays of hamboo are often employed, but for simple compositions, a portion of the round-stem or tube is selected with a few lodefully taggs attached. The top of such tubes are out off either in a splayed or holizontal manner according to the occasion. It fitsed at webding feasis, the cutting must be hablen by leaves, the sight of it being considered unlinkly, and suggestive of severel friendship. These cylinders of green lamboo require very special and careful treatment in order to preserve their verdure and vitality for any length of time. They must be out in the cool of the morning or evening, in the early months of Summer, when the leaves are young, the stem is very succulout, and no special treatment is required, but to preserve the freshress at other seasons, small holes are deflied between the knots of the tube, into which water is blown with the mouth. Sometimes sofe, the rice wine of the country, is added to the water as a

Mostly three, but sometimes five rivigs of leavest are left on these cylindrical stems, arranged fire gularly. The leaves of such branches are, in their natural state, crowded and confused, and they therefore require thinning out, the withered ones being removed, and the remainder disposed in double or triple groups. Three different combinations of leaves are approved, that of the Frob-tath, in which two of the lancet-shaped leaves spread out like the tail of a common fish, that of the Gold-fideland, in which a central leaf is abbled, giving the group the resemblance to the triple-finned tail of a gold fish, and that called the Ffrong-grow shape, consisting of three sloping leaves, suggestive of the outline of a wild gross in flight as seen from a distance.

TRIME ARRANGEMENT OF WHITE PLUM NARCISSUS AND CHANNATHEMEN IN TWO STORY BANBOO VASL

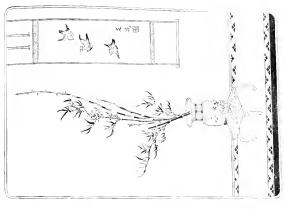


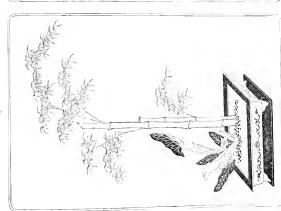




AKKANGEMINT OF CABBAGI ILANI IN GLOBULAK VASI ARRANGEMENT OF SPECIES OF PINE GOVO NO MATSUE. IN STANCE, BRONZE VASE

ON THORID STAND





The Fig. 1 of the proof of PAC (the four LAMS). A set of the Hell of PAC (who

ARKANGEMINT OF DAMFOO VALUE APPER (410 VB  $^{\circ}$  ) (Redfox) (4.1 a. 110 M/l  $^{\circ}$  ) (  $^{\circ}$  ) (  $^{\circ}$ 



On some occasions two tubes of green hambon, one shorter than the other are combined, being then called respectively the "20" and \( \ell \) and \( \ell \) and \( \ell \) the top of the \( \ell \) tomic of the tomic or how tubes bound be cut off horizontally while that of the upper tube should have a splaved cutting. The longer tube has three knots or divisions, and two lead dad tongs which take the place of \( \frac{\chi\_{100}}{\chi\_{100}} \rightarrow{\chi\_{100}}{\chi\_{100}} \rightarrow{\chi\_

Numerous vases made of bambon exhibits have been described in an earlier part of this work. Similar wessels are often made of given bambon the leaves being left on and berning part of the floral composition arranged in soch vases. The same care is required to keep such receptables firsh and given as is applied to ordinary bambon tabes, and while the input and lower portions are cut out to form months for the purposes of certaining of plants the intermediate space between two limits is been dand sprinkled internally with water and solds. In Plate NLIX at vinay be seen an arrangement of bambon in a smill-fusion, together with the Arphan polymorum, and at it, a design with this stems of fourhest order.

#### COMBINATION OF PINE BAMBOO, AND PLUM

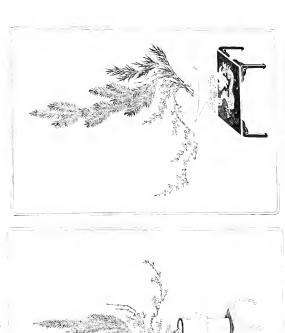
Separate notice is given to the combined arrangement of pine, handsoo and plans branches, on account of the importance attached to this triple alliance in the air under consideration. This combination called by the lapturese Note-New New Is used at important celebrations in token of congratilation and well wishing. It is specially employ of at the New Year, and, if the plans blosson be in season, at welding leasts. Sometimes the composition is in a single vissel, and sometimes through a constaining one of the three growths. It all thro be placed in one vasis the pin takes the position of the Dimigral, the lamboo of the Norodorry, and the plans of the Patinglyal, the lamboo of the Norodorry, and the plans of the Patinglyal, the lamboo of the Norodorry, and the plans of the splined on the left, and the plans on the right. The plans branch should have its base field with a cobourd sliken cord when used at widelings. A familion was is not considered satisfied for such triple arrangements, but a vessel of given lamboo wase is not considered satisfied for such triple arrangements, but a vessel of given lamboo may be employed with the pine and plans only, thus including the vase itself in the triple combination. An illustration of this is shown in Plate 1, and another example of the Nov. lielander may be seen in the same Plate, at 1.

### ARRANGEMENT OF WILLOW BRANCHES.

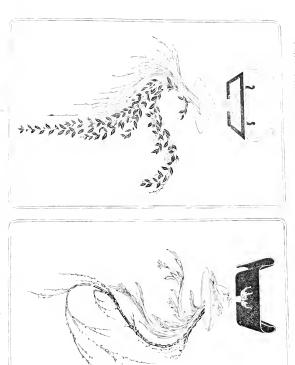
The willow is employed for floral designs on important occasions, from the file coth day of the cighth month to the first day of the third month. Owing to the facility with which its branches can be bent, it is considered the easiest of all there to an range after the Japanese manner, and generally forms the subject of first lessons in the Acc Among the many varieties of the willow found in Japan, those most used for floral compositions are the Soirs purposa, or ordinary riverside willow, and the Soirs habitions or weeping willow. When branches of the weeping willow are employed, care much be taken to avoid an arrangement in which lines droop on both sides of the same composition, such designs being only permitted at the celebration of death anniversaries. In is a common practice to tie the long trailing stems of the willow into a loose loop or maof about four inches in diameter, generally three stems being so united, and the extremushanging down to different lengths. The originator of the Enshin School is said to have invented this style of composition, as he found it otherwise difficult when arranging willow branches in standing vessels, to prevent the long shoots from trailing on the flow Another version attributes the practice of looping the willow to an old Chinese custom prevailing at farewell meetings on which occasions it signified tring up until the return or the departing guest, hence it is said to be a style of arrangement specially suited to tancwell gatherings.

The cistom became afferwards applied even to hanging compositions, which are generally preferred for this tive, the idea being that because the willow grows near water, its branches should hang over laterally as if diverging over a stream. Lavin in chambers of hundsome dimensions for which standing flower arrangements are mostly selected the willow is frequently placed in a vast breaked to the pillar of the recess or an boot shiped vessels suspended from the cross brans. A design of a willow branch in confinition with a branch of narcissus, placed in a brooked basket, may be seen in one of the text illustrations. Fig. 8.

The camellia is the lavourite flower for introducing with the willow, a combination at variance with the general rule that two trees ought not to be employed together in double compositions. At the scasson when the leaf back of the willow present a reddish appearance, the white camellia is chosen, but when these back assume a greyish white colour the red camellia is considered more suitable. In Plate 1 Has is shown an arrangement of willow and camellia in a suspended bronze reseal of cresent



ANACHINI OF IN AND BEIN IN VASI MATEOR MALEST ENGINE HELD THE FORMS, ITEM FOR STATE IN THE PROPERTY OF THE PRO



ALEANDAMINT OF WEITHNOWIEDOW AND NAKOTSOLY AND AND MAINTENAME AND AND THE BROXXE AND



bage and in 1950 LL are illustrated two compositions on a sisting of the willow a ultrack with the cooling statement, and another of the willow of Lemmans. If both an arranged in a two-staged boundow vase, the willow should be above and the care but below. The narrows and winter chrysanthe main are also coossendly on lan combination with the willow.



Three funcy styles of composition in recognized for the bounches of this recommendy the relief section. It is reached the mediane in a read and the relief section. For For the furine size specified is spring without a need and the brunches are specified as it uses kept apart by the force, when the willow in wind is expressed, the branches are given a curved sweep, as in blown back to a strong wind (see Fig. 20) and when the willow in show is suggested, the storms are made to hang straight and heavily as if weighted with some

#### ARRANGEMENT OF WISTAKLA FLOWERS.

The wistaria, as the first flower of Summer and the most important of blossming creepers, holds high rank, though its colour renders it musticable for certain becasions, purple being associated with mourning. The species with white blossom is solidon used in floral designs. From its nature this plant is specially adopted to suspensed arrangements, though it is also used in standing vessels, in the latter case, some sector frame is generally necessary for its support. The blossom clusters are preferred before they are in full bloom, having a majority of bads and half open flowers, with only three or four fully open.

Tules and sand hasins, such as water plants are placed in, are the only kinds of standing vessels used for the wistatia, which, it must be remembered, grows in juries, and gardens on treffices overhanging a lake or stream. The idea of such water so nery is conveyed by means of these broad, flat vessels, and stones are often introduced to add to the impression of landscape in miniature.

An arrangement with ornamental stones is shown in the accompanying woodcut, (Fig. 27). Such stones are generally three in number, with three distinct characters,

Space,

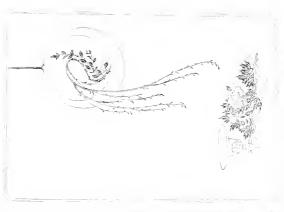
distinguished by the natures Heaven, Earth, and Mankind. The principal stone is high and nomined like a mountain in shape, the third stone is that and horizontal in character, and

the second stone is of intermediary Other stones of minor amportance are often added, but not so as to detract from the three assential ones and the complete one. The stem of the wistaria should cosing tops behind the principal stone. Water plants like the ins and Asolon subminim and land plants such as the Calendada atticanata Birinso and Ashidistra Jurida are sometimes combined with the wistaria in shallow vessels. If Lord plants are introduced no stones should be employed, these being only resorted to when water scenery is



A composition with wistaria, irises, and Nephan physicises would be arranged a follows. The wistaria should be placed to the left of the vessel, at the side of a high stone—as if it were on the slope of a hill with its branches strictling over and its flower reflected in an adjoining take or stream. It should have five, seven, or nine clusters of blossoms. Then, at a distance of about six inches, a group of the leaves of the Naphan in a simple composition of three or fave leaves, one of them carling over and dipping into the water. The remaining stones should then be distributed in different parts of the vessel, but so as not to interfere with the water plants, which must be placed in the free water.

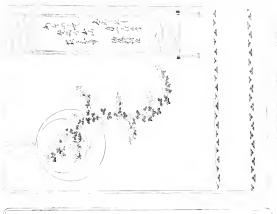
The nature of the wistaria-creeper prevents its stems being arranged in distinct lines in accordance with the general methods of floral design, but the rules for Principal, Scondary, and Tertury, are applied to the grouping of its blossom-clusters. In hanging arrangements the Streamer assumes great importance.

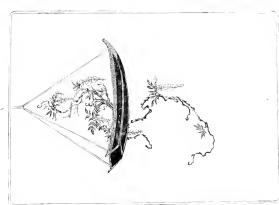














Examples of suspended compositions may be seen in Plate Liffles, where the thours is placed in a brone bout-shape vessed and in Fig. 16 page 76 where it is arranged in an inverted bill twining round a branch of plan.

#### ARRANGEMENT OF BUSES

Several kinds of urises are employed for floral arrangements, the most important being two varieties of his langula (Kakitsubata and Hanashida), the his obtains (Ayame) the Lis Libraria (Appatsu) and the Lis japonia (Shaga). Of these, the Lis horigata Fresh, our Kompton which the Japanese call Kakasubata is the tayonare. This plant, though belonging particularly to the early Summer, lasts through several seasons, displaying a special character of growth at these different periods. In Spring, the leaves are Stiff and straight, and the flower stems are short, in Summer the leaves are more full and spreading and there is much spirit in the flowers, and in Autumn the flower stems are long and the leaves bent and curled. These peculiar characteristics of the plant at different seasons must be shown in the floral arrangements. The leaves of the ris, like those of other water plants, are considered the most important part of the composition, and they must be well-selected, all withcred ones being discarded. They are placked as they grow in their sheaths, separated, and then artificially connected into groups of two or three-being attached with saliva. These sets of leaves are used to form the different lines of the design, names being given to each according to its position and function in the composition. The main leaves form the Directol, Semidary and Pertrary lines of the arrangement, to these being added two or three flowers and other auxiliary leaves. Plates LV, and LTV, demonstrate the methods of taking to pieces the clumps of Jeaves, re-arranging them, and combining them, with the addition of flowers and buds, to form a simple composition.

The usual numerical proportions between leaves and flowers in an arrangement of irises, are —one flower with tiree leaves, two flowers with seven leaves, two flowers with fifteen leaves, three flowers, with thirteen leaves, and five flowers with eleven leaves.

Taking, by way of example, a composition of two flowers and seven heaves, the following is the method of arranging. First, there leaves are placed in the position of the Normhary line. These three beares are pointed together the two outer ones being long, and the central one short, as it just spronting out from between the other two. Move this group of heaves a full blown thours is placed, with one long but added, which courses the position of the Printplat. This is often called the Captoria, as it crowns the whole.

Behind it a smaller leaf is added as an auxiliary, and at the side of this a flower bud is introduced. Next, a small leaf is placed in the position of the \*Fection\*; technically called the \*Historiopprognosis\*, because its bij carls over to the water of the vase\*, and combined with this is added another small leaf called the \*Decompositing\*\* (ai), because its blad-should be slightly concave above, with an operant tendency.

In making a composition of cleven boxes and two thours, three beaves are just in for the Novadary as below, and a flower is added. Behind this, and rather higher up, the Coff for replaced and with it is arranged the highest flower as Principal, with two other auxiliary leaves. Then another flower is added between the Principal and Novadary blessom with an additional leaf below it, and on the opposite side of the composition, a little lower than the flower of the Novadary, is placed another flower with two leaves, adicing. Still below this is added a bud, for the Pertury, combined with two leaves, the Water deprinced of and the Priscopporture forf. Of the flowers mentioned, two schools be in full below, two partly copy, and one in bad.

Reference has been made to flower arrangements in broad that vessels in which trees or plants are disposed side by side in divided champs. The distance between such champs in the case of tree arrangements, is called the Fidil's ybo. but in that of early plants it is called the Fide-translangedistance, because a lake or stream containing such plants is suggested, and the space left is just sufficient for the passage of large fish. Such interval should measure about on neath of the height of the largest group of blants.

In a divided arrangement of irises in two churgs, one should be large and high, in the \*Listnatetriangth\*, style, (see Fig. 1 page 47), and the other small and learning, in the \*Horizontal triangle\* style, (Fig. 2, page 48). The main group, placed to the right side of the Issian may have seven large leaves, a flower, and a bad, and the other group, six small coded bayes, and one bad.

The Japanese thoral artist delights to suggest in his compositions some noted andware. The most famous spot in Japan for displays of the iris, is Yatsuhashi, in the province of Mikawa, where there is a river with eight tillutary streams crossed by as many bridges. An artificial flower arrangement is sometimes made in suggestion of this natural view, by using a very large, shallow basin in which are placed white pebbles to represent the river and its eight branches, divided by black stones, filled in for the land.

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PLATE LV.

COMPATITE ALPASAMENT OF REST IN STABILLY LOT

The fries are then arranged amongst the black stones in divided groups. Each group is composed separately with a different quantity of bases and a projectionate number of bases and thourse. Some bunches are disposed vertically, others in a more banning style and numerous pairs of young leaves are arranged between, to connect the whole. This arrangement is one example of a hard of flower composition almost resembling miniature gardening. The plants are field in their position by the sand and publishes and no other visible fasturers should be employed.

The Iris viliaria is arranged in a somewhat different manner, the flowers being placed higher than the leaves, whereas, with the Iris heregata, the blades rise above the blossoms. Another peculiarity is that the leaves are arranged in regular gradations and not in industed tradets.

The fris may be seen in Plate LVIL at v. arranged in a large basket together with a bound of fir, and to, it is shown as an independent composition in a small bamboo visw. One of the subjects in Plate XXIV is stated talking placed in a Well-frame vessel, and held by a metal Crobelistania. In Plate LVII, a large design of friess is illustrated, forming one sale of a paired floral arrangement, the slow electronic being placed in another vase opposite to it. The first so done arranged with other water-plants, such as the Aughan framerium and Rhodor physicia, in a broad vessel, It is also to be seen combined with trees, such as the wistaria, maple, and Aradem distinction.

#### ARRANGEMENT OF PRONIES

Two distinct varieties of this plant are employed for fload designs, namely, the Thomas montan and the Riomas allighton. The former produces blossoms of mine use size, and is generally arranged in wide monthed bronze vases or annips floars looks to, needless blowers being permitted in conjunction. The Thomas allightur,—a smaller speace which goes by the name of Makinguke,—may be used in combination with branches of flowers ing trees, but should not be joined with other plant. The Thomas section, or large peoply, is one of the three flowers to which are attributed royal tank, the other two being the cherry and the lottes. It must therefore be used above, and placed in the postion of honour in a chamber,—that is, on the dais of the principal recess. It should never be arranged on a shelf or in any secondary place, and all other flowers must be excluded from the room which it is used to decreate. This rule is professedly followed out of respect for the prony as queen of all flowering plants, but its bisurious character really renders such practice consistent with purely artistic considerations, the addition of other material being calculated to produce a surfeit of richness and elaboration. The employment of the cherry blossom is also subjected to the same restrictions.

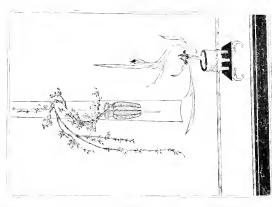
It is customary in arranging the large peous to introduce between the principal storms one or two black withired twigs, which, by contrast, enhance the appearance of the leaves and thorees. As the blossoms are massive and heavy in character, they should be spuringly introduced between the leaves rarely more than one full-blown blossom being used the remainder consists of biods and partially opened flowers. For the ordinary composition in three fines two or see to blossoms may be complyoed, one both the Detarty of one for the Retail and the remainder distributed in intermediaty positions. The leaves are carefully disposed so as to give without to the thorees and in some cases are made to cross in front of them. The leaves surrounding the Neumbert blossom should be large and closely grouped. They are technically called the Leaves forms because the presence of the lien, which is associated with peonies in decorative art motives—is supposed to be suggested behind the thick foliage. A flower band should be used for the Testacy, with the addition of strong young leaves.

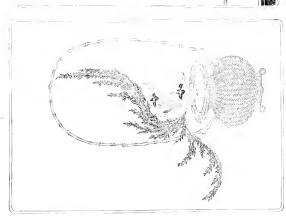
The Bronca alloglora, or small species of peony, is not held in so much honour as the larger kind, and is often combined with other plants. In the case of this plant, half opened blussoms are preferred for the Permiyol, full blussoms, for the Neondays, and burk for the Textury. The peony is sometimes arranged in wide basins divided into separate groups.

Illustrations of this flower, arranged in different kinds of vases, may be seen in Plate LVIII, at a, and at it,

### ARRANGEMENT OF LOTUS FLOWERS

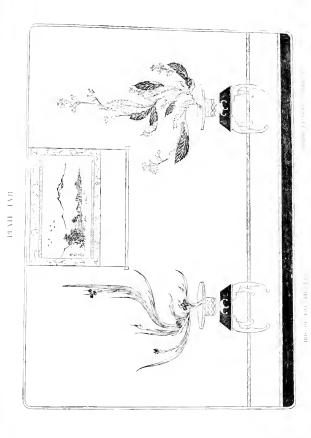
As has been stated in an early part of this work, the lotus plant is associated with the spirits of the dead, and is therefore considered out of place as a decoration at festive gatherings. In however, holds high rank in the Floral Art, being regarded as king of the flowers of Indaliant be source of Buddhism. When employed on the dais it must be given precedence of all other flowers, and it would be considered a gross violation of taste to combine with it the perony, which the Japanese regard as the royal flower of China. In the case of the fotus plant, the leaves



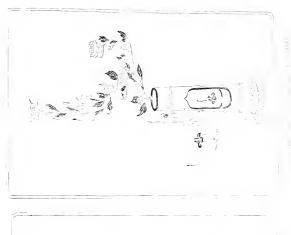


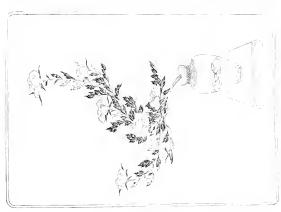
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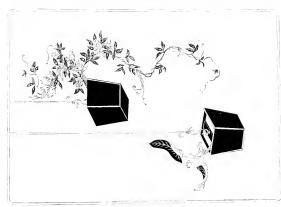






ARRANGIMENT OF WHITE FRONT CHIEFO SHARLTVEUS OF SEVEN FLOWERS, IN HIGH BLONCE, VASE

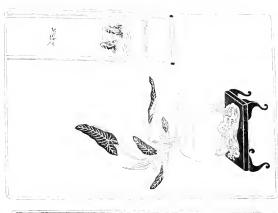


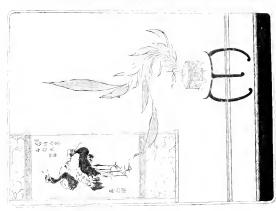


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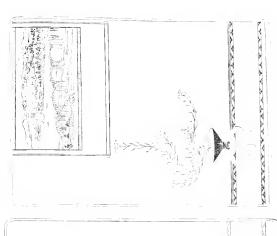
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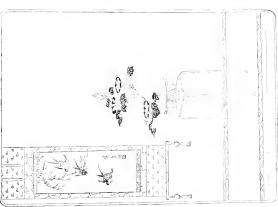












MANAGUENT OF CORTAN CONCOLNERS (CHES) AND AND OF THE PROPERTY OF THE PERSON OF THE PER

play the most important part in the composition, this being a rule which applicate nearly all water-plants. The lotus leaves should be soferred to express the idea of the three Buddhist divisions of time—powering just and lotuse. Place (i.e. is represented by a partly decayed or worm earn lott. Place it leave, by a handsome open lead—often colled the Microschott, on account of its resemblance in shape to that of a lapmess mirror, and future time, by a curled beginning to this open leaves.

This plant should be arranged in a wide-monthod vise Sand Santo on Tub in which vessels it is often united with other water-plants. As an example of such compound arrangements may be described a combination with the his. Naplan supervisor (Kohone), Misma Mantage (Omodake) and rush, with the addition of ornamental stones, so as to form a sort of miniature lake scene. A general rule applying to floral designs in broad basias, is that tall plants suggest shallow water whilst those short in growth suggest deep water, and as the lotus flourishes in comparatively deep water the stems of its leaves in a compound design, are kept short. The idea of Demograf Sciondars, and Fortung is followed in the disposition and character of the leaves, for the Principal, a large round leaf being employed, for the Scouldary, a smaller leaf and for the Tertiary, a young and curled leaf. An open blossom is introduced between the Principal and the Scondary, and a flower bud, kept low in position is placed between the Principal and the Tertiagra. The urses are next arranged at a distance of about two and a half inches from the lotuses, an open flower being used for the Principal, a halt open flower with three leaves for the Sciondary, and below, in the place of the Testians, two or three more small leaves. The Nupitar papernount is next placed in position, its Principal consisting of a large oval leat of interesting shape, and below it a halt open flower occupying the place of the Sciondary, whilst for the Tertary, a young and only partly opened leat is used. The rushes are then arranged in five or seven bunches, and the Altisma plantage is afterwards introduced, separated from the rushes by a short space with two leaves having a bunch of flowers between them, the composition being similar in style to that of the Nuphar japonicum, but bent in an opposite direction. Of the five plants in this combination the lotuses and rushes are disposed in the Vertical triangle style and the others in the Horizontal-triangle style. After they are all arranged in position, the stones are added to connect the whole group together

# ARRANGEMENT OF CHRYSANTHEMUMS.

I loral compositions with chrysanthenums are considered very difficult to arranskalfully. Of this flower three are many kinds some of large and some of small blossom, the latter presenting least difficult in treatment. There are varieties peculiar both to Summand Automin, and also a later species exists called the Winnights and assume man. Characteristics of growth at the difficulty sessions are faithfully initiated in floral compositions. In Linguistic are faithfully initiated in floral compositions. In Linguistic and the same combined to made at large dissument in the faithfully initiated as the control of the c

shows an arrangement of Au tunn chrysanthenums, which is altogether more mature in style, in accordance with the character of Autumn vegetation.

This plant requires great care in order to preserve freshness in the leaves. It should be cut after sunset and the ends of the cuttings should

be burnt to charcoal, and placed for a considerable time in water before wedging, so as to prolong their vitality. The stems are brittle, and need great skill in bending to the desired curves, very refractory por-



tions being softened by heat. The blossoms of the small chrysanthenium, as shown



in Ligs. 28 and 31, are massed in groups, generally consisting of an innex n minds of flowers. Ligure 20 and 35 illustrate the methods of grouping together small chrysantheniums as auxiliary to a branch of some tree in a mixed composition. In Fig. 20, three sprays are used, and in Fig. 35, five are employed. With the species of face, those, i.

species of large flower, the blossoms are isolated and of hinted number each storil bearing one, two, or at most three flowers. There are said to be seven faults which must be guarded against an the disposition of such large flowers. A blossom must not be turned away so as to present its

back in the composition nor must it turn its full disc to view, flowers must not have stems of the same length so as to be exactly in a line, nor must three blossoms be arranged in a triangular form, the disposal of blossoms in regular steps is objected to, colour-sandarching,-as previously described,-is another fault to be guarded against a large open blossom should not be put at the lower part of the composition, and flowers should not be hidden by leaves. To correct a tendency to the above faults small bamboo skewers carefully hidden are employed. The illustration Fig. 32 shows the method followed in arranging plants having large blossoms or large clusters of flowers. The flower shown



is the patrinta. There are seven principal flower dusters, which are essential marker  $t \in U(U(D(T)) \cap U(U(T))$  for corresponding to the masses of a seven-lined composition  $(D(U(T)) \cap U(U(T)))$  for  $(D(U(T)) \cap U(U(T))$  for any  $(D(U(T)) \cap U(U(T))$  for any  $(D(U(T)) \cap U(U(T))$  for any others, are merely auxiliary and added at discretion to avoid form in

In addition to the special form of arrangement suggested by the peculiarity

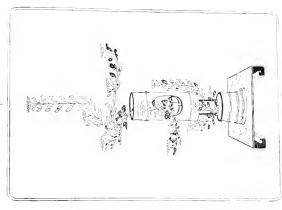
et growth at different seasons three general styles of competition are recognized for flood bestgen, namely, the removed style, the extenders style and the region of the same terms of the styles of the season terms of the season of the seas

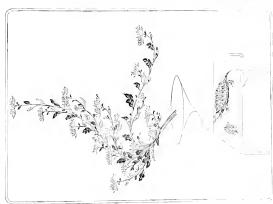


in a fancy bronz vise, and the other showing a triple design in a bambio vise of three mouths, with fourteen blossons in all. A rough arrangement of those flowers in a special kind of looket is illustrated in Fig. 6, page 61.

## ARRANGEMENT OF ATTYLER TELECONOCUE.

The Nuplar japonium, on account of its beautiful oval leaves, is a favourite water plant for floral designs. It is arranged in Send basens and Tubs, the Horselab







being by proference selected and the Hors setu, or some other times testine of metal emphayed. The largest leaves of this plant lang horizontally on their stems and are greaterfully curied at their edges like three of the hours. The stems are generally arranged as long as possible to convex the impossion of a plant which genose in shallow water. This role becomes specially important who its implant is combined in a single vessel with other water plants which flourish in less shallow note; the profession of the plant distribution of the plant are small in comparison with the leaves, their position in a deagn is much studied, and the leaves are arranged in reference to them. Solden more than two or three are introduced into a single composition, and these, consisting of a load and one or two half open blossoms are grouped between the Proceedings and I return beaves.

For the Principle' a large and slightly culted buf is employed, placed higher than the rest, and extending to the left of the design, for the New Area a somewhat smaller leaf is fixed learning to the right, for the New Area small rolled lear, to china dly called the Horn Logi—is sadded below the Principal, and beneath this is a young bent lear called the Water benchma, horf, which should be only about an inch above the water surface

The slender stoms of this plant when arranged as above show a deficiency in width, and it is usual in broad nater-vessels to introduce a secondary claim; it the side, removed from the main composition by the space of a few inches. This may consist of a single flower and one small leaf, kept very short as it just spronting from the water.

Double (All-back to are often chosen for arrangements of the Aughar organism). In Plate LIN's, may be seen such a composition in the lower of a pair of suspended Bill-backet, the chemists being introduced into the upper one, in a langing style, with a long Notional. Another illustration, (Plate LN ic.) shows the same water-plant disposed with seven leaves and two flowers, and on Plate XLIN's, it is combined in a large Aughardary with a high group of brambace.

#### ARRANGEMENT OF AFERRAL 9.1PONTO I

This modest plant with its long sprays of yellow blossoms, grows in abundance in the banks of rivers, and is specially associated with the scenery of the Tama-gawa, at hb, near Khots. The according

for, near Knots, Tre accompanying illustration, Fig. 13 represents a composition made with the Kerra in a broad stand knots, intended to suggest such tricersenery. The stems are held by long sylinders of bambon Tasket work made in imitation of the Tarkigs, or linge baskets holding boulders which are used to break the current of rapid streams. Stones are added to complete the idea of the natural view.

The Kerria jufousia is also frequently arranged in suspended receptacles and Boats, the stems having a



leaning character given them with the object of preserving the notion of flowers banging over and reflected into a stream. The popular fancy that this plant bears neither seed nor fruit prohibits its employment at weshing recommises.

Plate XLII, illustrates a defective and a corrected arrangement of the Kerria in standing vases, and Plates XXXVI, and LXIII, show the same flower disposed in a *Horocombi* with the *Horocochi* as a lastener,

# ARKANGEMENT OF NARCISSUS FLOWERS.

The narcissus takes an important place in floral arrangements during the Winter and Spring months. Available at a time of year when other blossoming plants are

scarce, sweet in scent, and of golden colour it is considerably prized by the those-rartist. Varieties of red, white gale blue, and double blossom cost, but with the exception of the white which is sometimes used on regenoral occasions, these rare specimens are whom seen in floral compositions. The blades-haped leaves of this plant receive that attention and are used in much greater number than the flowers, they are removed from the sheath, and are separately pressed and rubbed on a board to take out the excessive twist which the heat of the sun gives them in their natural state, a single curf alone being jet



smoothed and straightened with the fingers, but the large ones are refratory and respure much labour and patience. Thus altered they are attached together in pairs consisting of one long and one short leaf, with the longer the different lines of the arrangement with the flowers placed between and always lower than the leaves. 1945 34 shows first a narcissus plant pulled to pieces and its sheath removed, then the method of smoothing the leaves with the fingers to take out the curland afterwards the way in which the manipulated leaves are connected in pairs and fours by mean of salivar and the replaced sheath. Fig. 35 shows different artificial combinations of these

beaves of which the highly carled are only spatingly introduced into compositions, and in Fig. 30, is illustrated a small bunch or leaves with thoract ned with pager lafor immersing in water, also a tribinal completed arrangement consisting of combined groups of leaves and thours. In Fig. 37 different kinds of twists given to leaves are shown those in a and to are considered affected and esaggerated, and those in a and it are preferred. Leaves which card are chiefly used in hanging compositions. The lengths of the flower stems are made to vary according to the particular season, being shorter in Winter than in Spring arrangements. If the blossoms droop they are carefully straightened and held upright by small

wooden spikes. A simple tive-lined composition with narcissus is shown in Plate LXIV.



marcissus is illustrated in Plate 1.1 v. and in Plate NLVII.v. may be seen a tiple composition in a high bamboo vace is which the narcissus occupies the court position, with plum branches above an chrysambemiums below.

# ARRANGEMENT OF CHERRY BLOSSOMS.

The cherry blossom, being r garded as the king of indigenous flowe has precedence of all others for floral a rangements. It is considered preferable to use branches

able to use branches of cherry blossom alone, and they are but rarely combined with other flowers.



Sometimes, however, combinations with pine branches, with rape blossoms, (Francia Jenerius), and with irises, are to be seen, though they are hardly considered orthodow designs.

It is said that, in making arrangements with the rry blossoms, the scissors must not be used. Though this rule is not strictly followed, the branches should be trimmed and bent as little as possible, and the composition must partake more of a natural than an artificial character. In accordance with the distaste for over-exuberance in floral designs, the cherry of small and single blossom is selected in preference to the richer speciments of double blossom.

A composition made with cherry flowers should have a somewhat sparse arrange

ment of bads at the top of the central line, half-open blos soms in the middle, and a few in full bloom below. Several fallen petals should be placed in the water of the vise, and any blossoms, which have dropped may be left remaining on the flower stand, From the above rules it will be observed that the prevailing idea is to repre sent the cherry tree as nearly as possible in its natural state in which the lower branches are the first to burst into bloom. The scenery of picturesque spots famous for the wild cherry tree, supplies, the motive, for ortion compositions. In Fig. 13, page 68, is shown a simple bunch of blossoms arranged in a small flower-basket placed on a miniature raft intended to suggest the flower-laden boats which float down the rivers at Yoshino and Arashiyama during the cherry season. In Plate LAT, at is illustrated a composition made with sprays of the weeping cherry placed in a hooking flower-basket,



#### ARRANGEMENT OF PEACH BLOSSOMS

The peach blossom can hardly be said to receive attention in Japan in proportion to its great hearty

and richness. The peach trees in flower form an attractive feature of the Spring landscape, but their gathered branches, though often employed in floral designs, are somewhat two exuberant for the texts of the flower artist. The peach is used chiefly in flower compositions during the girls' featural of the third month. The cuttings are then considerably thinned out, most of the full-blown flowers being removed, and only a small number of half-open blossoms and bards left distributed in masses amongst the foliage. The thour of double blossom is never employed, as it is said to have poisonous properties.

In Plate LXV, at a, is shown an arrangement of peach blessoms in a standing flower-basket, tegether with the Rom indica, and in the same illustration at v, the peach is arranged alone in a hooking basket.

# ARRANGEMENT OF CAMELLIAS.

The red and white camellar, both single, and double, are much used for Springariangements, though generally in combination with other trees or flowers. There is a ployment in conjunction with the willow has been mentioned in discussing willow compositions. There is a propulier cagainst the camellar on account of a peculiarity of its blowsom which does not fall to pieces petal by petal like other flowers, but drops off holdly, an openive, it is such, of a head struck off with the sword. On the other band, it is held in opening the considerable estimation as a tree indigenous to Japan which has been much used for various purposes from ancient times. It is also highly estoemed as an evergence in librard designs the disposition of the glossy oval leaves receives the greatest attention tax beaves at least must be appended to each bad or blossom introduced into the design.

Sometimes these two leaves point upwards, extending above the thowers, sometimes they are bent over more horizontally, so that the whole of the blossom appear above them. The white camella, it in season, is much used at Coming of age, celebrations. The favorite land of composition is one of five blossoms and lifteen leaves, each flower or but leting surrounded by three earling leaves.

Examples of designs in which the camellia is introduced may be seen in Plac-LILs, where it is combined with the willow in a suspended bronze wase of crescent shape, in Plate XXV.s, it is connected with the peach and narcissus. In Plate LLs a particular kind called the Camellia stranger is shown, arranged with the willow Bamboo vases are specially suited for camellias, those of the Lion's-month shape being selected by preference.

#### ARRANGEMENT OF CONVOLVED I

The limp and delicate stems of creeping plants like the convolvulus and morning glory; are difficult to arrange according to the lineal rules of the Flower Art. This hambor rule, withered stumps, or twice, are used as a basis in forming a composition, and the design consists in a judicious balancing of leaves, flowers, and bads, in which can be detected the radical elements of Principal, Sociodary, and Tertrary. For the lower portion of an arrangement, flower bads are preferred to open blossoms. Rikiu is said to have originated a composition consisting simply of one flower and one leaf of the con-



ARRANGEMENT OF MANDIAS DOMESTICS (NAMIEN) IN FANCY BROOKE NAME ON STAND



AEPANGEMENT OF NAMESSAS OF FIVE FLOWIRS IN BRONG

ARRANGEMENT OF PUNCTA OF AND GROSHI) WITH SEVEN LLAVLS, IN BRONZE VASE ON STAND

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volvulos, which afterwards became a favourite decoration for Transposition. Upon being asked why he adopted is a modest a design, he replied that, as it was impossible to rival nature in her grouping, artificial arrangements should be as unasiming as possible, even a single-thwer with one leaf lening sufficient, he maintained, to call for admiration. One is timpled to televe that the difficulty of arranging receiping plants according to the accept edi standards of lineal balance, may have had more to do with such a departure than the experienced master was ready to admir. The founder of the Eislan School invented a method of employing the convolvulus in a those basket, by winding the creeper round the long oval handle of the receptacle. Such a composition is illustrated in Fig. 6, ages 58. A convolvulus of three blossoms, placed in a standing wave on a high table, is shown in Plate LNLs.

## ARRANGEMENT OF LESPEDEZA ILOWERS.

The lespedeza is the principal of the Seven Plants of Autumn, and is much used for floral designs at this season. On account of its numerous small inval leaves and tiny flowers, a full and crowded arrangement of sprays is generally resorted to. When placed in standing vases a trilincal composition is followed, each line consisting of a group of four or five stems richly loaded with leaves and blossoms. The lower or Testiary line may be composed of a number of short stems only sparsely supplied with leaves and flower buds, and curved in such a manner as to suggest the profile of a wild boar's head. The wild boar is supposed to sleep beneath the lespedeza branches, and is associated in art with this Autumn plant. There is an early specimen called the Summer lespedeza, and this should be arranged in a thinner and more open manner than the Autumn plant, in order to preserve its special character of growth, which is less profuse than that of the later season. In hooked or suspended receptacles, the despedica is employed with a long Streamer, the other branches being kept short and disposed in a simple and quiet manuer, Such an arrangement, placed in a crescent-shaped vase, is illustrated in Plate LIII.s. The lespedeza is often arranged in suspended bronze boats. It is also sometimes used with the morning glory, the Eularia japonica, Valeriana villosa, Valeriana oficinalis, Pueraria thunbergiana, and the carnation, making together the combination called the Seven Plants of Autumn.

### ARRANGEMENT OF THE RHOPET 7.1PONICA.

This water-plant is valued for its beautiful large leaves, which are arranged with the greatest care and precision, each important one receiving a special name according to its position or function in the design, as follows.—

The Gutral-leat, which occupies the place of the Principal, or the middle point of the arrangement. The Spring-leaf, a young and curled leaf enveloping the central stem. The . Intumin-leaf, placed in the background of the design, and having a failed or withered tip. The Descriptorting leaf, employed in front of the Principal, in Spring and Summer arrangements, and having a curl upwards. The Dew-spilling-leaf, 11st. behind the Dimital in Antumn and Winter designs, and having a curl downwards. The Smallow's mouth-learny consisting of two young leaves lapped together so as to present a double tip and placed between the larger leaves of the composition. The Frest first street kaf, which bends over some distance above the berries of the rhodea, as if to shell, them from snow or frost. The Wind protesting-leaf, which also curves over the berries. somewhat lower in position, as if to screen them from wind. The Berry-protecting low s being two or three leaves disposed below and around the berries and from between which they appear to spring in some arrangements these consist of withered leaves. It is considered imperative that, in floral designs made with this plant, the leaves should exhibit a proper balance of front and back surfaces. The colour and gloss, to which great attention is given, are much improved by sprinkling the leaves with sake, and immersing then stems for several hours in the same liquid.

In disposing the leaves in a composition they are piled in a step-like manner in pairs and threes. In this way, for a seven-leaved design, first a pair of leaves are placed, then another pair, and lastly three together; the herries are always introduced low down, screened and partly hidden by the foliage.

Arrangements of six different styles are recognized for the Rheden japonica, as follow —

The Rainy-scason-arrangement, suited for any period of the year, in which style both the Prosphiling and Prosphiling leaves are employed. The Successive arrangement in which the Frosp-protetting and Recry-protecting leaves are introduced, all withered leaves are discarded, and the berries are kept as low as possible in posi-

tion. The Syerng-arrangement, suited only for the early months of the year, in which many joung leaves are used. The Saurer varing mont, distinguished by the introduction of a number of large bases, with the abbition of one withered leaf in front. The Introduction of the Scale of the Section of the Scale of th

## ARRANGEMENT OF LEAF ORCHID

The Chinese orbid, called Raran, is one of the principal subjects for leaf arrangement in Japanese floral design, and its treatment serves as a model for most compositions made with large-desical plants. The literaction is made and magnificant are often omitted, but, when employed, they are attached by means of thin spakes of lamiluo to raise them slightly in position. The Raran requires very careful treatment in order to preserve its freshness. It must be cut in the early morning or after simbown, and its leaves are then curled up, tied with string, and immersed in water for some hours, before use. In very hot weither it is customary to suspend the cuttings for half a day in a deep well. To give a good cultur and gloss to the leaves, side is brized up their stems before immersing in water.

This plant is generally arranged in a water basin, sand-basin, tulo or other withmouthed receptacle, with the addition of ornamental stones. In its natural state the loaf orchid has always one long wall-leaf growing centrally and higher than the others, and in floral compositions this is used as the Principal, and is called the End-loaf. The bottom loaf of a series is small, with its point arching over, it corresponds to the Tertuary in thoral arrangements, and is called the Finishing-loaf. Another special leaf introduced into certain compositions is one curled up spirally, and called the Spadoi-cloaf, being copied from leaves which are curled by the spinning of insects. This form is artificially produced by heating. A ragged leaf called the Pingoi-cloaf, made by tearing and scraping, is orcasionally added. All the leaves of a composition including the alove, are arranged in positions corresponding with the radical lines of a floral design, each leaf counting separately in the combination. Thus, in a three-leaved composition, the End-loaf will be used as Principal, the Finishing-loaf, Poard-Luf or Spidor-cloaf as Trinary, and an intermediary leaf will occupy the position of Sciondary. In the same manner, for a larger composition of thirteen leaves, the Finishing-loaf is placed as Principal at the top and centre of the design, to the right and below are arranged four leaves called respectively Scientific, Americany to Scientific, Support, and Justinary to Support to the left are fixed four others described as the Testaty, Support of Testaty, Americany and a Testat Lot, and Jong the centre, round the stem of the Testaty, are placed four more, named in their order from above. Support of Periospil, Side-piece, Testaty for, and Justinay to Final-piece.

All the stems of such a composition are closely united in a single line at the basis for a distance of several inches above the surface of the water, and the leaves in most cases overlap one another considerable, only a few of the important ones revealing as much as two thirds of their length. The distribution and balance of leaf surfaces reveals—considerable attention, so much so, that each leaf, in addition to its other names, is distinguished by the term Front surface Let a Thick surface Lot. All leaves are circled or trusted in some way to show a portion of both sides but rarely in equal degrees. In that a Front surface Lay would reveal only a point or edge of its back surface. In Plate Lay, this balance of surfaces is clearly indicated by shading. It is said that mis composition consisting of five leaves, three, including the End-Lot and Franching Lay should be Front-surface leaves, but it appears that no strict rules are followed in the respect, it includes belassing surfaces.

Plate XLIV, is instructive as showing defective and corrected arrangements of the Leat-orchid side by side, in which not only the lines but the surfaces of the leaves are altered. An elaborate design, with the same plant in a hexagonal bronze vase, is illustrated in Plate IXA.

The Leaf-orchid is occasionally used in combination with other trees or plants, sometimes as the auveliary and sometimes as the principal member of such double compastions. It is to be seen occupying a subsidiary position combined with the Admitton domestran. For within surplems, and large thry sunthemum, and Information is thought the principal position.

## ARRANGEMENT OF MAPLE BRANCHES.

The maple, next to the pine, is the most important flowerless tree used in Japanese compositions. Of this tree, there are two kinds,—the Spring maple, which is red when the young leaves open, and the Autumn maple, which is green in Summer, and turns comson later on in the year. Horal artists follow several fancy styles of arrangement with maple branches, which are as follows -

The Sinter-sarrange ment, in which the leaves of the Principal branch should display their front surfaces. The Sante-arrangement in which the leaves of the Principal branch should have their under sides turned to the spectator. The Gonetic and reference of the special mention in which leaves should be carled and sprinkled with spray. The idea of this last style or composition is taken from the appraisance of the wild Maples of Quarayam near. Kidoo, the leaves of which are often corded by frost. The Fistia arrange, mit, in which green leaves are used in the upper, and red leaves in the Iswer part of the composition. The name refers to a spot called Fisten, tamous for its maple trees, the leaves of which redden reom below. The Fistians range, mit, so called from a place called Trains, where fine maple trees line the banks of the stream. In disposing the Principal mass in this composition, several of the larger leaves should be removed and placed flasting in the water of the flower view, to suggest the leaves which tall off into the tree.

A combination of maple branches with chrysantheniums is shown in Plate XXV s. The maple is often used in water-basins, and sometimes in combination with the rirs or other water-plants.

#### MISCELLANEOUS.

The above description of special arrangements with certain flowers includes those most often introduced into Japanese floral compositions. Nearly every tree and plant, however, the blossoms or foliage of which possess any beauty or attraction, may be seen occasionally introduced into designs, either singly or in combination. The manner of treatment and rombination is based upon the principles already expounded as to characteristics of growth, locality, sex. and sexson, controlled in many cases by traditional funcies.

The examples of compositions with leaf-orchids, Rhada papouna, lottuses, and Naphar papoulcum, may be taken as models for arranging most plants having large oxal leaves; the designs of irises, and sarcissus may be followed in employing plants having long, blade-like leaves; the arrangements of clematis and wistara illustrate the manner of treating trees and plants of the creeper variety, the compositions with plum, therry, peach, and willow branches serve as examples for the disposition of other straight-branched and blossom-dad trees; and the treatment of chrysanthemums and peonies can be taken as a guide for arranging most plants having large ponderous blossoms.

It only remains to allude to a few examples among the accompaying illustrations which have received no special notice in other parts of the work.

Plate LXV.s. shows an example of the Rosa indica. (Choshim), arranged as an auxiliary in combination with branches of peach blossoms in a large flower basket,

Plate XLVII.a. illustrates the  $\it Ili.x. sieboldi$ . (Ume-modoke), in a triple arrangement, placed in a high bamboo vase.

Plate LII.v. exhibits the Teeoma grandiflora, (Nozenkazura), in a suspended crescentshaped vessel, balanced by a separate design of Calendala officinalis, (Kinsenkwa), in a standing vessel.

Plate NLVIII.r. shows the cabbage-plant, (Ha-botan), arranged in a globular standing vasc.

Plate LXLL, illustrates the \*Dianthus superbus, (Nadeshiko), placed in a bronze vase,

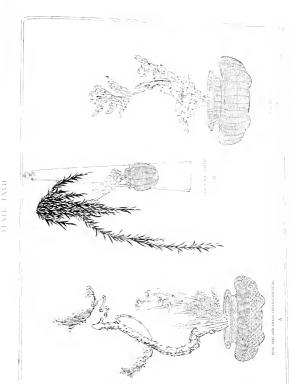
Plate LXIII.v, represents the Funkia visita. (Giboshi), a large leaved water-plant, in an arrangement of seven leaves,

Other plants occur in plates which are intended mainly to illustrate different receptacles for flowers. Among these may be mentioned—the purple magnolia, arranged in a hamboo Kiyfadbodt, Plate XXXIII., the Internat submodelta, in a wooden tub, called the Long-bodt, Plate XXXIII. and again in a hanging vessel on a Flower-bost, in Plate XXXVII. the vine, shown combined with small chry santheniums, in a crescent-shaped vessel attached to a Flower-bost, in Plate XXXVIII, ity with canellias, in an inverted bronze in Plate LVIII.

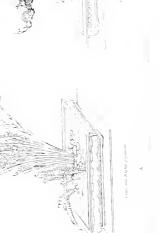
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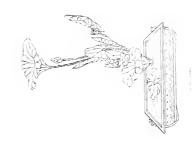


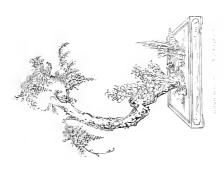




PLAN LAND







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## APPEXDIX

## RIKKWA STYL

BLT F (if) once has almost two made to a periodic so that I in an interference of the RelEas or Minemed 1 style. In Plate M 1 condensation of the second serious places in a RelEas or document of the second serious places in a RelEas or second serious places or a release of the second and certical limit of the second serious places as a smaller mass part below the More, and in the same line with of the most of the principal lateral member on the life Place meaning dependent, it the most of the principal lateral members on the life Place the Mostar for the More than the second second serious and believe the Morgathe, meaning streams. The Barrier, in manne former or a placed controller at bottom of the composition. Another line or mass called the Project, or more trunk points of other dependence on the left, thus making seems have an addition to the Vit, a child member soll an additional member called the Project, or support, a exceedingly stroshood, but it is in a considered definition of overset compositions.

The SHES is the periodial line of a final composition. The contail, or bould incentral and perfectly victical, but in the loss chalorate, tyles it is often much him, and directed let is said to hold the same relation to the six or section office lines of a Rel has true contained a bord does to his vassals. The former, therefore, should called state lines and upon a linker time for some above and more contained. The avoidably intendes of a composition in note stay for a latter represent soften and more transfer and the various materimentalists accompanying a ground direct they are administrative cluby to the certain object. By such analogous as these, do writes explain the relative values of the different parts of a Relician disting.

Material of a thick and heavy nature, either in stam or takage, should be as orded for the Shir. In characteristics should be straightness, height, and helpither. A beamed it young fairs frequently chosen, on account of its creek character and preamable termination, which unless a similarly adopted to extraordid as the large of systems, as a symbolicid value which renders it particularly adopted to extraordid as the large of systems, as a symbolicid value which renders it particularly adopted to extraordid as the large of systems. Ancient, the times of particular and attenuated growth, The bamboo, without, namina, far, each of systems of material falls. Start some extraordid as a control of the selection of initerial for the other parts of the design. The instrum, adding plant, namina, and certain other growths, must, if used in the Shire, he repeated or either the secondary flines. Mostly different species of the same genus are preferred for such reputitions.

 $M_{\rm c}$  for example the mountain willow (Salar parificula) forms the MD, the river willow (  $d_{\rm c}$ ) parpural is placed at some other point in the design.

When the instarta is used, an old stump of some hardy tree must be placed in commentation with it. In all cases where thick bruiches of semi-decayed or hehen-covered trees are employed to the 54m, it is much reduced in height, otherwise it has a top-heavy appearance.

A parfect verticality of the *Solm* is only maintained on the most correct designs. In the formal arrangements this monlier is more or less bent over to our side. It is, however, our or the roughest style that it is allowed to project beyond the edge of the flower isseed, and even in fee arrangements considerable wire is devoted to the powerful and vigorous posting of the certail facture, which must never appear wells or metable. No lateral curvature must seem until it reaches a point a fee in these atoo, the surface of the water from which it springs. The *Solar* it reaches a point a fee in these atoo, the surface of the water from which it springs. The *Solar* it reaches of a floral group to be fixed, and its affect must be a refully studied before

The STRIITS is placed centrally in the composition, just ladion the Shra from whence in derives in winte of auxiliary or small Nove. It is sometimes arranged so as to linke a portion in the stim of the Strae, and is therefore willful the Shraeconceloid. In cases when the Shrae is less the Straeconceloid to the Straeconceloid to the Shraeconceloid to the Shraeconceloid to the Shraeconceloid to the portion amonths should be about half way between the bottom and the apick of this composition, though this varies in practic, according to the kind of material employed. Some plant, crass, or young tree of erect growth, not too full or halfs at the top, is generally selected, as its function is given to the shraeconceloid to the Shrae With the discreted Shraeloid proposition. A control cap be for the Narshin, for their it occupies the central gap before the proposition. A control cap the strategies of the Shraeloid strategies the strategies of the Shraeloid strategies and the strategies of the Shraeloid strategies of the Shraeloid strategies and the strategies of the Shraeloid strategies and the strategies of the Shraeloid strategies and the strategies of the strategies o

The SOVE is the highest member placed laterally in a composition. Anciently it was called the Traywale, meaning Iven-verver, on account of its form arching at the side of the central member like a branch weighted with sone or dew. It has its visible origin at a point about three inches below the bend of the Slm (if the Slm be bent), and should be about equal in the other portion. It should contrast in character with the Slm. It, as is usual in the most correct designs, the latter is original powerful in line, the Slm visibility of soft and plant form, but if, on the other hand, the Slm is much bent, stiffer material must be selected for the Sign. The same kind of contrast is observed in the nature of the foliage,—when that of the one is bare, and open, that of the other should be foll and leafy.

Following the above principles, the Shur having been first placed in position, a branch contrasting with it in character is chosen for the Soys, and this is adjusted with as little labour as possible. Match manipulation is apt to produce a weak and artificial effect. The fields

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Crunty and elimental is very similar for this purpose, as its sprays arelevateness, and though thin and light, are of powerful line. The contour of the vyr, being of more or loss artified shared by it follows that when plants, make set be dispositherman, having heavy blossoms we need, the flowers find to lying tage documents, this is consistent more dispersionable, and secretal delices are implicitly for keep the flowers trained upwards. In specialized of right and left on a Relation special tion, the terms are applied as if the vive of flowers were a person having the speciation and its breaker, the fiveres of the speciation's one right and left. The New is generally placed on what is called the right side of the Modern appearance on the left side of the illustration.

The Use, serves as the principal, though not the highest lateral, mainless on the sile opposity to the Supe. Whereas the Super's supposed to contrast with the Super. Whereas the Super's supposed to contrast with the Super's the Contrast with the Super's Superior of the Superior Sup

The Mixogitt is the fourth fun of the composition. The main is officially to translate intelligibly by any single word. The maining is "seen beyond," and the term is frequently applied to objects in a binderije which suggest distance, such as trees travel beyond a bill of at the limit of the horizon. Rearing in mind that a Bill of composition is supposed to represent a landscape, the Module branch may be then is some form in the treal prospect. On this account it is necessary to avoid noing for the monther branches of young trees, or till plants, as they destroy the desired perspective effect, and produce an impression of presently. It has step proper relation to offer limes in the design, being especially the consort of the Meprela, to be desired latter, with which it should agree in christier—side or rigid, straight or crooked, light or heavy. On the other hand, it should context with the sechion, noar which it is placed. The Michael generally springs from a joint below the origin of the Scribbir, so of considerable length, and, though arranged more or less centrally, has a slight lateral bend in the direction of the left. It terminates concurrence above and sometimes halon the level of the Scribir. Occasionally it is called the guardam to the hade of the Man, became it is the most important of those branches which sying form the back of the Composition.

The NAGASHI is the lowest lateral branch in a composition. It spreads to one side in a sweeping form, arching, dipping, and again rising a little at the extremity. The end must

never droop, and it should come somewhat forward in the composition. The Augustial springs from a point about three inclus above the mouth of the vace, being about balf way between the latter and the origin of the  $IIG_{c}$  and must abuse have a slight still before its boxed form commence, or as to preduce a powerful line expressive of vigorous growth. It ought to be the lonest branch of the composition, and the longest of the lower members. Being placed on the same side as the  $IIG_{c}$  it is important that the two should not terminate exactly one vertically above the other. The rose should also differ in Lind of material. In rare cases the  $IIG_{c}$  and is composite the opposit, say, beginning that the boye, and then it is made to contrast with the latter, instead of with the  $IIG_{c}$  and proof in adapted to the long sweeping form required may be med for the  $IIG_{c}$  and arrangements of push franches they protected fine in scalidal the "increase-burner branch," or the "sends, receiver," names having reference to the low commental censer which on excessions in placed on one side of the rave of flowers.

The MAYEOUT occupies a front position low down in the design, and has the nature of a banch rather than that of a line. Formerly, the term included the Poziskins (now a distinct member), making only seven radical parts, inclusive of the Shin. For the Mircoln, short bunchy material with a tendency to spread forward must be selected. It should not, however, be of too leafs a nature. The Rhodea papeanea is often employed. The iris, narcissus, megnodia, and evoress. though frequenty used in other parts of a Ridden arrangement, are not considered suitable for the Moyroll, and the funksa and nuphar are absolutely prohibited because wanting in rigidity character of this member, which may be likewed to the bow or rosette binding together the base of the floral group, varies more than any other, according to the rough or finished style of composition. In the most formal style it should be quite central and jut forward without any beind on either side. A lateral bend as it projects forward is allowed in the Gio style, and in the So, or sketchiest treatment, it may be quite irregular, even bending away from the spectator. Arranged in a composition having a bent central line, the Mayeoki must conform in character with the Dezikuri, spreading right, left, and forward, and creating in combination with the latter member, a hollow called the grotto. Flowers and leaves of attractive shape and colour are employed to produce a bower-like appearance. Ordinary rules, however, require the Mayeoki to contrast with the Dezukuri: if the one is soft or delicate, the other should be rigid or coarse in nature. Much stress is laid moon the importance of skilfully arranging the Marceli, which lands the whole mass together, It climistly placed, the whole design loses unity and repose. It must on im account hide the month of the flower wase. Its function is often fulfilled by large leaves, as those of the oal, or persimmon tree, which are then subject to all the intricate rules regarding the use of Oba (large leavest,-their exact number, exposure of different surfaces, it oclosic. Different kinds of Oba must not to be mixed in the same composition. The pine, rhodea, and pteris, are sometimes called the

The DOZLUBE, as stated above, was originally one with the Mayorke, and only became distinct in later times. It occupies a central position, assisting to give follows to the mass. Generally round and full in form, it is nevertheless adapted to the character of the complete com-

APPENDAY.

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position, serving to correct or tone down any predominating quality. Thus, should the design appear full and leafy, the Perubary must be somewhit has. I howeve about a mustly leanch to delives may be employed. A Perubary consisting of red blooms is often added to a focal arrangement of white flowers. It should never serven or had, the water in the about

The HDAAT is an extra branch seldom introduced in the most correct and formed do segre. When used, as a sometimes the case in the reopher styles, it is added on this some sale as the Serie, and below it. To prevent monotony it must be either longer or sherter than the Serie, and is distance from the latter depends upon the shape of space, or opening which the sys finds do not distance from the latter depends upon the shape of space or opening which the sys finds do not distance from the latter depends upon the shape of space or opening which the sys finds do not distance from the tention of the structure of below in a composition as with the lones and masses, just as the skelled calcapibest stables the belows of an indisperagh rather than the touches by which it is constructed. The Idday, should never be on the same level as the Alegardia, which escapies the opposite side of the floral arrangement, mor should it recentible the latter in shape.

The above members may be seal figuratively to represent the skeleton, thehr and simple cluthing of a Rillbar compression, but, to complete it, other inhellishments are required. For the finishing burdles, as well as for certain qualities of perfection aimed at their air numerous technical terms, which have rather an abstract than a conserve significance, and need to still to immerated here. It has always been the Japanese art professor's practice to envelope his teaching, in mystery by the employment of an immense mean, lature.

Anciently all oddotions of follogic or thores to composition, beyond the season multical in a similar sense, having reference to the attachment of blossoms or leafy material to spore and serieggy lines in order to give holy and beauty to the whole. Or, such extra material may be applied in a corrective manner to remove monotony or tone down any delects in the docars. Should the homejeet appear too close and heavy, thus and open growth will be added. Lengered's sanother favourite, expression denoting the filling in of a floral composition with secondarmaterial in such a way as to show up its principal features, just as an ornamical may be displayed before a serien, or exaden objects against a face. An inexperienced hand to hable to overable this treatment, techniq destartions durch implementations and opening in parts of the degree of a strain, experienced him by a applied to the back or front of a composition, and express security effects. Functional may be applied to the back or front of a composition of the former case, it generally conserts of a fac plants placed close to the central stan of the Nori and behind the Penalmar. Applied to the front, it consists of material added to the right and left of the Pocardiar. Applied to the front, it consists of material added to the right and left of the Pocardiar.

The terms Valler and Grette are used in reference to certain hollows purposely left between the foliage of a design, and intended to be suggestive of landscape effects. The Valler is generally situated behind the Pozokurr, and in front of the Sexthia, and is produced by a Stiffull arrangement of foliage or flowers so as to convey the idea of a shady scene. The Gretto occupies a place between the Megroth and Megroth, and is formed by arranging leaves or biossom breasts a carity. Mach care and attention to given to what it called the Meagrots or Water, out, a term applied to the law of a Melloy arrangement with special reference to the manner in which is springs from the base. This springing should always be firm and united, to convey the appearance of vitality and growth, and the hending of different branches must commence from some little distinct above. These straight connection or stift which exists below the curvature of the various members, is made higher in Summer than in Winter compositions, because in the former it is considered refereing to display a electurity as possible the water on the various.

This, makes of arranging the Mesogeno are practiced. In the first, the united status of the principal members of the composition are left bare at the base, in the second, a small amount of plant or tree cottings are added, and in the final freatment, the bottom is made as gay as possible by attaching leaves and flowers. The last method, though attractive in appearance and therefore, somewhat popular is one-dimended by the best matters. Some Richton arrangements and the employment of some-lectayed stumps and branches, in such cases care must be taken that the Mizinglian, or basis, is tree from decay, otherwise the idea of vitality and growth is lost. In usin, bomboo status the distrince of the first flow those, the water is important for similar reasons.

The terms 17s (power, or spirit) and Crimi (reflection) are frequently used companily to describe the force of line in one floral member and the receptoral vigour required in another part of the composition. A powerful Shin is said to have Ri, and a proper either to beliance of the character in the Ure is called Crimi. The word Ri in its application to the floral art has the maning of natural harmony. When the material employed preserves throughout its natural character, with no sign of artificial treatment, branches of straight fine being need vertically, and branches naturally bent and sweeping disposed laterally, then the composition is said to have In-Moreover, if there is perfect concord in character and proportion between the bumpart and the receptacle in which it is placed, the same term is employed to signify the harmony produced.

Riblico compostions may be broadly divided into two classes, those having a straight and those having a straight and those have been shown to be been shown the control of claboration, named respectively. Stim, file, and See Plates MI, NIII, NIV, ollustrate the shin, file, and see degrees of the stronglit Shin style. The first and more formal arrangement (Plate XIII), is used at mannet (Plate XIII), is used at mannet (Plate XIII), is used of mannet (Plate XIII), is used of mare formal arrangement (Plate XIII), is used of mare are discussive or go with the three sarred utensits of a Bouddhist a star—the pair of



PENDIN YII

candication and the micros, burner. Tasteners for the extremities of entings arranged in the ReLlino style, generally consist of small bundles of transcriptable to discretizer and placed in the base.

Plates XV, XVI, and XVII allostrate the three dispress of the best view spir. The principal failties to be granted against in arranging flucies in the Zerbae spik, an about in a figured diagram of Plate XXII. The critical flucion as deliber, i.e.d., By Tracellossoms of the same land in claim. C, two lateral leverables of this same largeth sole, by sole. Deconstrated by the relationship of the about discounted flucion for the water line over the case. If a bound or open cosmic, formate exactly controlly G, a large blowsom close, to the water surface. If a bound or open cosmic, formate exactly controlling G, a large blowsom close, to the water surface. If a bound or selection behand to sole, the three first K, planne of the matteral gest both on a blowsom sea so be high visit monthly flucion. On the flucion of a plant which processes for Lexix, 1, a branch disposal processing the key water. If a bound is strong facility to depositly.

The Rel Root Sumparangements are observed and meta all effects compositions a but bread begin or boal to used and meta all effets, endingny stabble, facturing, a wood in framework is betting the betting the betting the best of the root of the meta and to discuss the best of the bes

Plate XIX illustrates the double stump arrangement which is followed in the rougher wish. The idea of sex is applied to such arrangements, this stump to the right being failed mids, and that to the left funds. In this composition various kinds of pine, firsts, reeds, and hambor grass are employed.



Flats, XX dilustrates a combined Ribbins and Sand-bord arrangement suitable for plasmir upon the organization behaves of a chamble. The upon a transporter is on the principle of the Shin medium or exect style, but is somewhat however and brookned out on account of its high position. The hower arrangement is in the rough Sand-bord style, with double stump of procmess hambers, and forms.

## IKENOBO STYLF

The Rombe typh of flower arrangement has of late years become somewhat popular among mantens in Japan. It is the revisal of an ameient method, to be traced directly to a models atmost of the original Ricklan griph, to such extrain a semblances may be observed. In Plata, LXXVI at i. is shown an Robons dodge with pine, plum, and hamboo, which it is interesting to compare with the Ricklan designs on Platas XI, and VII.

The Physical School, however deep or adopt an abundance of different metrial in onone often as in the Reletan 2D/s, but found startly to the conduction of two or their growth.

The most striking characteristic of the method is the close and bunchy nature of the deelings a compared to those of the Euslin and other schools. The lineal character, which is so marked in the latter, to a great extent disappears, though the outline of the diedla arrangements produced, contains a suggestion of the radio I has. The triangular contour always predominates, and this may be seen very discordity in I Lin L IXVI x and c. Plant LEXVIII. A, and Plate LEXVIII. A.

In effect, the arrangements of the *Ibelows etgle*, appeal to the European taste as more ordered and less convention of than three of the Euslin etgle. They are, however, equally subject to eliberate miss not unble, those of the real echools. The following illustrations from Plat LAVI to Plate LAIN, give examples of Plansk arrangements, in vases, baskets, and sandbasins 明 阴 峢 治 治 Ξ + 叫 年 年 4 月 月 IJ + li. H H H 訂 即 訂 Œ IE. 刷 再 肟. 井 版 版 出 印 發

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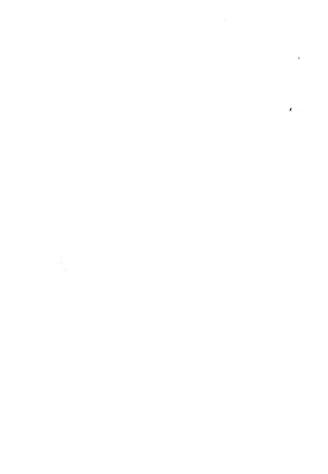
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